STAGE BROADWAY SCREEN

VARIETY

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B'WAY LEGITS IN PANIC

One Chance in 25,000 Unknown's Script Being Accepted for Picture Plot

Chance of selling an original script for screen purposes, as attempted through the mails in most instances by unknowns, is approximately one in 25,000.

A recent survey shows that out of 100,000 unsolicited scripts submitted during the period of one year four eventually landed and appeared in picture form.

Estimates from the major film companies show that over 2,000 scenarios flow in with sickening regularity every week to about 10 offices, giving each reading department about 200 scripts weekly to go through. No scenario department can even attempt to wade through this mass of material and most of the manuscripts are therefore returned unread.

Despite this condition and attempts made to dissuade the well meaning amateurs from sending their brain-children out on perilous journeys, the number of scenario schools has shown little decrease while some of the best grade of national magazines, including those selling at 25 and 35 cents, are still carrying display advertising from writing schools of various types.

Broadcasting in Costume

The National Broadcasting Co. staged a novelty at its Sunday broadcast of the Acousticon Hour when some 200 guests attended to witness the actual etherizing. The artists were made up in costume, such as Richard Keene as Svengali, Irma De Beaum also in character, among others, this being the first time talent made up in detail for a broadcast performance.

The applause went out over the air as it has in the past when similar important hours were etherized with invited audiences attending. In those insances conventional evening attire sufficed for the artists.

The novelty of making up in character had a psychological significance for the NBC officials, who will test whether the make-up had an effect on the quality of the etherized performance.

Harry Lee of Lyons & Lyons books the Acousticon programs.

Rough Talk Thru "Mike" Brings on Cafe Raid

Newark, N. J., Dec. 11.

Club Alabam, at Branford Place and Arlington street, watched the cops troupe in early Sunday morning. It was the joint's own fault. Some 75 prisoners, of both colors, were taken.

Dance band had been broadcasting when someone in the place started to use language strong enough to reach the "mike" and sufficiently florid to burn up listeners-in. The raid followed. Booze was found, it is charged.

Hully Gee!

An accredited Hays' representative, lecturing in the south, is reported advising husbands to study the antics of their wives' favorite motion picture actors. The lady is of the opinion that if husbands will make love like screen actors, home will be a happier place.

The subject discussed by the speaker was the influence of motion pictures on the American home.

Kahn $210,000 in Red On 'Americana'; And Off

Roger Wolfe Kahn closed his "New Americana" revue Saturday at the Liberty, New York, $210,000 in the red.

Kahn may take his orchestra with the Williams Sisters out of the revue into picture houses for a fresh b. r. to pay off. He had his father, Otto H. Kahn, interested with him for a percentage, but Roger Kahn intends to pay off independently, having exhausted his father's generosity as far as this venture is concerned, although the banker-father is willing to come to his financial aid.

Kahn is also to dveote himself to theme songwriting for Jack Robbins as another means to promote some wampum for the ill-fated legit venture.

"Americana" was originally produced by J. P. McEvoy, who contributed the skits. Irked with McEvoy's mismanagement, the 21-year-old composer of the intimate revue took the show over on his own, with himself, his father and Don Voorhees financially interested.

The second edition, despite the new material, was panned by the Thanksgiving night reviewers, the show melting in 10 days.

110 Screen Tests Made For Talker's Woman's Lead

Over 110 screen tests, costing more than $20,000, have been made to date by John W. Considine, Jr., directing the Harry Richman talking picture for United Artists at Cosmopolitan studio, New York, in an attempt to find a leading woman.

The production of this picture scheduled to start many weeks ago, is still being held up indefinitely pending this selection.

The list of available talent in New York has been pretty well exhausted without results.

The tests are still going on, but there is a possibility the picture may ultimately be abandoned.

BUSINESS 'SHOT,' BUT FEW HOLD UP

Worst Season in Years for Musicals and Dramas Along the Artless Artery —Expensive Musicals Tumble Over—Period of Season Doesn't Figure

25 HOUSES ARE DARK

The legit managers went into a panic early this week. Business dropped off so heavily after Thanksgiving that radical action was taken. At least 10 attractions will lay off on Broadway next week (week before Christmas) and resume on the Yule holiday.

That does not tell the whole story. What with the definite closing of another 10 shows, there will be more than 25 houses dark on Broadway, which means nearly 50 per cent of the total number of theatres operated with legitimate attractions this season. Last season there was continuous darkness along Broadway, with anywhere from a couple of dozen houses unlighted. This autumn conditions are worse, untenanted theatres being present since Labor Day. Attempts to light the dark spots failed because more and quicker flops were produced.

Dark Even Xmas Week

It seems certain that the Christmas to New Year's week, the only period that Broadway was 100 per cent filled with attractions last season, will find at least some houses dark.

The movement to close down next week was reported started by the Shuberts Monday, and at once eight attractions adopted the idea as logical, several others joining the group. At the time of going to print a check-up was incomplete, and it is probable that other attractions will lay off.

Heretofore an attraction on Broadway closed down the week before Christmas, using a switch of theatres as the excuse. Never before has anything like the present shutting down even been contemplated. Under Equity rules attractions may lay-off the week before Christmas without salary liability. Managers have only taken advantage of that rule for touring attractions. If the latter lay-offs are included, there will likely be over 40 shows marking time next week.

Break for Agencies

Premium agencies figure to get a break through the wholesale shut-

(Continued on page 51)

"Change for a Match?"

After the bearish market over the week-end, the Broadway slogan was "Got change of a match?"

Referring to the many margin gamblers nicked.

Promotion Gag Girl Club Formed In Loop for Ash Refuses to Switch

Chicago, Dec. 11.

Paul Ash Every Week Club, of 3,000 loyal devotees of the red-headed maestro formerly doing his stuff at the Oriental, has done the nose-thumbing act at its sponsors.

The sponsors are B. & K. and Bill Pine, staff press agent. The club has informed Pine that it is not to be considered an ordinary master of ceremonies club and will not switch its affections to Brooke Johns, new m. c. at the Oriental.

At Ash's farewell dinner several weeks ago Johns was introduced by Ash himself as a great guy. The girls weren't convinced. Ash bulled, cajoled and flattered the flaps, but they wouldn't sway.

This spirit of the girls is a headache for B. & K. and Pine. The club was formed as a promotion gag, but reaching the stage, where its members furnished a complete Sunday morning audience for the Oriental. Continued growth of the club, fondled and coddled by B. & K., is now a boomerang.

Given every possible iceway, the girls are utilizing their personal acquaintance with local picture critics and are filling the fan mail columns with protests that the new Oriental m. c. is too "high-hatty, hogs the spotlight, and in general makes a poor substitute for Paul Ash."

Bad for Nerves

Stagger joints with radios have gone curfew on the ether apparatus until evenings.

The morning programs were anything but soothing to the nerves of patrons with hangovers in the speaks.

'MIMA' HAS BELASCO ON HIP FOR $300,000

Rehearsed 8 Weeks on Full Pay and Huge Overtime—Elaborate Equipment

With "Mima," the Molnar allegory, due to open tonight (Wednesday) at the Belasco, New York, one of the most remarkable rehearsals in theatrical history closed.

A series of dress, light and music rehearsals have been in progress nightly for two weeks. Over 300 cues, and the mechanical effects are the most complicated of all times. A complete orchestra is in the flies. The action cannot be seen up there. Cues are flashed with lights and still must synchronize to the split second.

For eight weeks the rehearsals have been in progress, the house being dark for the purpose. for three weeks the entire cast of 65, including Lenore Ulric and other high-priced principals, have been on full salary. The musicians and stage crew, also, have been on pay with heavy overtime and double overtime, some drawing as high as $250 weekly during the extra rehearsal period. Since a complete score has been composed for "Mima," the union scales are all rated at musical show terms.

It is estimated that when David Belasco rings up on his new venture he will be not less than $300,000 on the nut. An entire new lighting plant and system was installed and the unique set is equipped with machinery inside that looks like the works of a U-boat. The boxes and pit have been steel-lined and riveted and lofty bridges and perches high in air are solid, practical and made of metal.

Rehearsal costs and the loss in keeping the theatre closed mount to around $150,000.

FLOP HOUSE BENEFIT

Buffalo, Dec. 11.

Mayor Schwab is sponsoring a benefit for the DeGink Hotel, Buffalo's glorified municipal flop house. It will be given at the Erlanger Dec. 16.

Talent, as usual, will be recruited from the other theatres.

70-Year-Old Lady Backer

A new wrinkle in song plugging is a 70-year-old dowager who is paying Vincent Lopez and one or two of the other prominent radio maestros from $100 to $200 weekly to feature a "Gliding Gondola" waltz. It is as yet unpublished and regarded favorably by the show people.

The society woman's interest in the song is because of her two nephew protegees, Bagley and Romelli, who will debut with "Fioretta," the Earl Carroll forthcoming operetta, which they composed. "Gliding Gondola" will be the theme waltz under a different title.

The same woman is angeling Carroll.

From Granny Down

Los Angeles, Dec. 11.

Augustina Lucva, 76, screen extra and mother of 18 children, was discovered working at the Paramount Studios with six of her own children and four grandchildren, all in the same picture.

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London As It Looks

By Hannen Swaffer

London, Nov. 30.

My name is outside all the flops in London. "Bring the Family," Hannen Swaffer is quoted as saying outside the Gaiety, where the Duncans are still fooling around.

"London Manager's Success," I am made to say, in large type, on posters outside "Out of the Sea," the Don Marquis play which is to come off tomorrow, after a run of only nine nights.

My eulogy on "Such Men Are Dangerous," called "The Patriot" on your side is still outside the Duke of York's, where this play has slumped after a shortish run.

Fortunately, "Thunder on the Left" is off now, or else it would still say, as it did a few days ago, "Go and see it," with my name issuing the order.

In fact, it would seem that whenever I say something eulogistic of anything, and it flops—if I do, it always does—the people who are not going in walk by and say, "There he goes again. What an ass!"

Never Heard of Don Marquis!

The funny thing about "Out of the Sea" is that, on the first night, the press manager, a man of whom I had never heard before, came up to me and asked, who Don Marquis was!

When I said he was a columnist, he did not know what that was, either!

Still, as Carl Van Vechten tells me "Out of the Sea" only ran for five nights in New York, I suppose its nine-night run here is almost a record.

I thought it quite good in bits, except the bits did not join together. There is a poetic bit, and then a dramatic bit, and then a satirical bit.

"Take It Off" the Usual Advice

When the show had been on for exactly a week, the management asked me what they should do with it, and I said, "Take it off."

Still, as I have been telling the Duncans to take "Topsy and Eva" off for at least three weeks now, and they won't, advice of that sort is usually wasted.

Nothing can stop the Duncans. They sent up a bank clerk to ask me, the other night, if it would do any good if Carl Brisson went in. Carl, of course, would not have cost them a bean. He is one of the kind hearted sort.

"No," I said. "Take it off."

The General Muddle

Then, quoting the name of a friend of mine I had sent down to arrange their affairs, a few weeks ago, the bank clerk said, "Is he all right?"

"If you haven't found out that by this time," I said, "fire him."

Archie de Bear joined the firm, the other day. Mimi Crawford followed along soon after, Mimi playing Eva, while Vivian, in Rosetta's absence in a nursing home, put on Topsy's clothes, which were much too small for her, and blacked her face instead.

"Would it do any good if Noble Sissle went in?" people were then asked.

"No," they replied.

Still, he went in. They put him on suddenly two nights ago, and that is the last I have heard. He may be still in, for all I know.

What a game the theatre is. It is like little boys playing marbles, except that, sometimes, little girls play instead.

"Burlesque" Not so Good

I am afraid "Burlesque" will be a flop in London. I went up to see it at Golder's Green, where it is spending a week before coming to the Queen's next Monday. Although it was applauded at the end, the second act was much too slowly played, the first act was merely the usual American vulgarity—these wise-cracks get very monotonous—and the third act, which depends on a musical show suddenly imported, it was not good enough in quality, I thought, to stand the West End racket.

Can Nelson Keys Dance?

Nelson Keys plays the lead. He has no sympathy and the revelation came to us, half way through, that he cannot dance well enough in these days, when Americans come over by the dozen and beat us at this modern quick-step stuff.

We used to think Nelson Keys a very fine dancer. I suppose the fashion has changed. Keys seems to have no heart. You feel very sorry for the wife part, admirably played by Claire Luce, but as for the man, who, as you know, is a stage drunk, you merely think he deserves it.

Joe Coyne Goes to See

Joe Coyne sat in the stalls with Edward Laurillard. Joe wanted to play the part, which he read one night, thinking Clayton & Walker were going to sign the contract in the morning.

"It is the part of my life," he said.

Then, the next day, Nelson Keys got the play instead.

I should like to have read Joe's thoughts. Perhaps they were the same as mine.

Van Vechten's Bedside Parties

Carl Van Vechten is having a bad time in London. He arrived about two weeks ago and went to bed almost immedaitely, with a germ or something. He lies in bed nearly all day and holds receptians. I met Rebecca West and John van Druten there one day. Paul Robeson had just been along, with Edgar Wallace, who is writing him a play, one I presume which is meant for Drury Lane.

They are talking of an Edgar Wallace play for Drury Lane, so, if it is true, it will mean I shall have scored my great point in complaining aboht the continual importation of American shows for what is called the "National Theatre."

Insurance Rates For the King

One reason for bad business, of course, is that the King is ill, and when you consider that whereas, a week ago last night, the insurance rate for theatres was 2 per cent, and it ran up to 40 per cent the next day, it gives you an idea that takings generally must be very seriously affected.

Whenever a monarch is ill, in England, the theatres are the first to insure themselves against the contingency of death, because they would be the first to be affected.

Acrobats as "Fall Guys"

Roth and Shay ought to go back to your hick country, where apparently artists fall for every con man. Someone called on them the other night, said I wanted their picture, asked for $20 and took $1, and then Roth and Shay, writing me on Savoy hotel notepaper which apparently they had borrowed on their way out of the cabaret, sent me a nice picture of Jackie Coogan, one of themselves on a roof and such a nice cheerful letter about did I like their show.

Will American actors please remember that, although I may be a fall guy, I do not fall for one buck.

AMERICANS ABROAD

Paris, Dec. 3.

In Paris: Amsterdam Sisters, Ralph Banks, Miss Elde Moreno, singer; Margaret Tuttle, Margaret Stearns (N. Y. singer); Dr. Julius Stein (Chicago), Anton Bilotti, composer; Ossip J. Linde.

GEORGIE WOOD

"Wee Georgie"

Would really like to have a look at Broadway and then bask in California sunshine, but being booked solid at home there doesn't seem to be any chance of seeing my American friends, except in London, for a long while yet. Season's greetings, Merry Christmas! Wonderful 1929! Theatre Royal, Glasgow, Scotland.

EGYPT

By Edward Asswad

Cairo, Nov. 21.

Robert Atkins, Shakespeare Company, at the Royal Opera House, has now performed "School for Scandal," "King Henry IV," "Pygmalion," "Julius Caesar," "Anthony and Cleopatra," "Hamlet" and "King Lear." Worthy of personal mention are Atkins, Cecil Trouncer, Brember Wills, Arthur Burne, Bruno Barnabe and Philip Thornley.

Commemorative festival for the Franz Schubert centenary was organized under the patronage of Mme. Von Stohrer at the Ezbekieh Garden theatre. Performers were Balilla Cajo (violin), I. Orlowsky, piano, and R. Maresca, 'cello; Frau Erna Hart, vocal soloist.

Pavlowa and her company are now at Alhambra. Among the artists, Pierre Vladimoriff is superb dancer, M. Hitchins is an accomplished artist and Miss Kirsanova a brilliant character dancer. "Divertissements" included the Dutch dance (Miss Elkinglori and M. Markowsky), a trio by Mlles. Faucheux, Tressahr and M. Helker, and Mlle. Kirsanova in a Spanish dance.

Walford Hyden got the best out of the local orchestra, strengthened by a trio accompanying the company.

Kursaal theatre now holds Charlotte Lyses and her company.

King Carnival, Wild West and Circus is the biggest exhibition of its kind to ever visit Egypt. Company includes 40 artists and a variety of wild animals. Performances are executed on the Mouled El Naby ground at Abbassia, Cairo.

At Shepheard's Hotel is George Henry and his new orchestra. Vera MacKinnon, recently of the Casino de Paris, Paris, is also an attraction.

Bob Barlow, baritone, is singing at Metropole Hall. He goes to the Mohamed Aly theatre, Alexandria, in a few days.

Principal plays recently performed at the Rameses theatre here were "The Victim," "The Crime," "Prince John" and "Love of a Savage."

Among the actors Yussef Bey Wahby held the principal roles George Abiad also predominated.

At the Printania theatre, Fatma Rushday's troupe has performed a series of historical tragedies. Artists to be mentioned are Aziz Eid and Bichara Wakim.

Rihany troupe has just done "Yasmina" for the first time. Mme. Badia Masabuy, Egyptian dancer, played the principal part. It is her first appearance in some time.

SAILINGS

Dec. 18 (Paris to New York): Mr. and Mrs. George Newcombe Latch (Majestic).

Dec. 12 (New York to Milan), Allan Cornell and Miss Jean (Roma).

Dec. 5 (New York to London) John Cecil Graham (Aquitania).

Dec. 5 (Paris to New York) E. M. Fadman (Berengaria).

Dec. 8 (New York to London) Mae Wirth, Phil Wirth and Family (Baltic).

Chatter in London

London, Dec. 3.

Just what two boys from police headquarters, New York, were doing in London last week has resulted in various theories surrounding the two detectives' "confidential mission" here. A Variety man at ease in the Park Lane Hotel observed their entrance past midnight last week. They stopped to exchange greetings, mentioned they were on a confidential mission, walked through and were lost from sight.

Inquiry as to the highest priced native picture star in this country points to Ivor Novello's $4,000 weekly. This is probably the highest figure paid to any individual on screen or stage in this country and the Continent.

West End has three Yid restaurants. One on Wardour street catering to the high pressured film folk, plays up its kosher sign in a two-color one sheet outside the restaurant.

Carl Brisson, Danish actor, negotiated by H. O. M. Films, Berlin, for the leading role in a new version of "Keane," asked $10,000 for his services. The film concern is negotiating for a new lead.

The historic film of Captain Scott's expedition, "An Epic of the South Pole," the films of which were found beside the dead bodies of the explorers, has been acquired for the nation by the British Empire Film Institute, despite heavy bids from America. The picture will be shown again at Christmas and throughout the country in the New Year, before finally preserved as a national treasure.

The smallest theatre in London, Grapes Inn, opened Nov. 25 with a burlesque play staged by Edith Craig, daughter of Ellen Terry. It is on the top floor of a house where once stood an old tavern known as Grapes Inn. Only holds 70 people and has a minute stage.

A fortune of $450,000 and an estate have fallen to David Tennant on the death of his mother, Viscountess Grey. He is an engineer by profession, also an announcer for the British Broadcasting Co., and an enthusiastic airman. In February last he married Hermione Baddeley, the young actress who was "discovered" by C. B. Cochran and raised to stardom a few years ago.

Captain T. Murray Ford, author of the popular old-time sketch, "A Sister to Assist 'Er," so long enacted by the late comedian, Fred Emney, has been stricken with partial blindness at the age of 75. A special benefit matinee of the playlet is being given on his behalf at the Shaftesbury shortly after Christmas. Wish Wynne will play the principal role.

A new play by Benn Levy called "Mrs. Moonlight" will be produced before Christmas at the Kingsway theatre, where "Thunder on the Left," a Barrie-ish fantasy, has just closed after a short run. Cast includes Frances Ross-Campbell, Alison Leggatt, Joan Barry, Walter Pearce, Bligh Chesmond, Leon Quartermaine. W. Graham Browne will produce.

Wouldn't you imagine that a famous picture star who knows, or should know the value of proper photography, would not permit herself to be picturized by a newspaper photographer by the aid of flashlight in her own hotel, where she was devoid of suitable make-up? On arrival here, Pola Negri was interviewed by the press and poured forth the usual bologna, after which they took flashlights of her seated in an armchair which made her look a thousand years old and equally wide.

The special attraction at the Coliseum this Christmas will be a revival of the terrier racing act, which proved so popular earlier in the year.

The new Ernest Truex vehicle, "Out She Goes," steps into the Criterion Dec. 11 by "Passing Brompton Road."

Russell Janney who is casting "White Eagle" for English production had an audition for selecting chorus girls. Those chosen were told they either rehearse three weeks for nothing or quit.

Instead of sending each other the regular seasonal gifts, generally useless and expensive, several Americans have made up their mind to pool the monies involved and purchase useful commodities, which they will distribute to a children's home in the East Side. The idea emanated from Cecil Cunningham, who will act as Miss Santa Claus.

Frank Braidwood, last over here with the Watson Sisters, arrived here suddenly, having received a cable that his mother was very sick. He will record for Parlophone while over here, and appear as Frank Braidwood and His Ranchhouse Syncopators.

Chatter in Havana

By Rene Canizares

Havana, Dec. 6.

Horses, horses and more horses coming in for the race season opening, Dec. 15. Tourists flocking in every ship. Many travel by car. New custom regulation permits tourists to bring car over for 90 days, duty free.

Luna Park, Havana's amusement park, opened Dec. 1. Rubin and Sherry shows are there, also good biz.

Latest sex film, "The Naked Truth" was okayed by the Censors Board, but the Mayor refused permit for showing.

First hotel in Cuba to have an m. c. with its floor show is the Plaza. He was here last summer, playing picture houses.

The Cuban impresarios, Santos and Artigas, bring their circus to town Dec. 17. American and European attractions are billed. Coming to the National theatre.

Everybody has gone for the 10-cent fad. First the 10 cent theatre, a success at the National theatre, and now the 10 cent cabaret. This will be opened at the end of the month, also in the National theatre. Floor show and dancing. No cover charge. Hat check, 50 cents. After the circus show the seats are removed and the floor raised to the level of the stage and the tables are set.

Jose Padilla, author of "Valencia," "Barcelona" and other tunes, opens today at the Marti theatre with his own revue. French and Spanish girls in the show. Signor Bracale is managing the tour.

Local interests are backing the filming of "Alma Guajira," a Cuban drama with Cuban players.

Pro-Arte Musical, Cuban Musical Guild, opened its new auditorium in Vedado last Sunday. House will be dedicated to concerts in the afternoon and pictures and legit shows at night.

New President Hotel, located in the fashionable suburb of Havana, Vedado, is opening this month for the winter season. Place is ballyhooing a Paul Whiteman orchestra and local musicians are getting ready to holler on the immigration law.

Santa Cruz musical stock troupe returned from South America and opened at the Payret theatre.

Paris Chatter

Paris, Dec. 3.

Sacha Guitry, besides directing "Lindbergh," worked on a new play called "Castiglio." It is a four-act drama and slated to open the new Rothschild theatre on the rue Pigalle.

Tahra Bey, fakir, challenged by Paul Heuze to the effect that all of his tricks are simple stunts that can be worked by anybody, refused at the last minute to confront the Frenchmen in a public demonstration to be attended by doctors.

Heuze was so insistent on bringing Bey to time that the fakir has been publicized as a cheat. Bey, after refusing to see anybody on the matter, has at last agreed to stage a performance. In Paris, so far, it seems press stuff is never suspected.

M. Pierre Foucret, director of the Moulin Rouge, has appointed M. Marcel Foucret as secretary of the Montmartre theatre and Pierre Lazareff on publicity.

Harold Smith, of the Hays organization, is back after two months in the States.

The Paramount, to stir up further play on its new picture, "Wings," is giving away airplane joy rides at every performance. Ticket stubs are retained by the patrons and halfway down the program the announcer informs the audience who is entitled to the flips. The winners must be over 21 to go up. If they are not, they have the right to give the ticket to someone of age. The flying is done at Le Bourget field.

196 Foreign Actors Entered U. S. in One Year and 280 Foreigners Left

Washington, Dec. 11.

Annual report of the Commissioner General of Immigration discloses that 196 foreign actors entered the country during the last fiscal year ending June 30, 1928.

These were divided as follows: One African (black), two Armenians, five Cubans, 37 English, 1 Finnish, 10 French, 20 German, four Hebrew, 11 Irish, three Italians, one Magyar, 66 Mexicans, two Russians, nine Scandinavians, eight Scotch, five Spanish, 10 Spanish-American and one "other peoples."

Leaving exceeded those entering by 84 the total "emigrant" class being set down at 280. Division by nationality is about the same except in the instance of 93 departing Chinese.

These figures cover those declaring their original intention to be that of remaining here to become citizens.

On those that entered on temporary permits "for business or pleasure" numbered 1,337 with 1,265 departing. Latter figure includes many that came over during the previous fiscal year.

Checking incoming musicians declaring their intention of remaining, a phase that aroused Congress recently because of restrictions abroad against Americans, the number is set at 627 plus 976 coming in under the "pleasure or business" phase. Against this 1,045 departed.

White Woman Sorry She Slashed Friendly Negro

London, Dec. 11.

Gwendoline Travers, white dance instructress, expressed regret but pleaded provocation when brought to trial on charge of having slashed face of William Taylor, colored, now appearing in "Virginia" at the Palace.

Both admitted having been on friendly terms.

Openings in London

London, Dec. 11.

Among yesterday's (Monday) vaude openings were Sella and Alex, comedy dancers with a Continental reputation, who did three dances and had enough stage waits to even tax the patience of the Coliseum audience accustomed to such things. Act unfolded no outstanding merit.

At the Alhambra Rosita Barrios, assisted by Four Casto Brothers South American guitarists, proved too weak for headlining.

Peggy O'Neil, in one of her rare excursions into vaudeville, has provided herself with a far superior sketch than usually utilized by legit stars. Entitled "Out of the Rain," Miss O'Neil is doing very well with it at the Palladium.

In this same house the Joe Thomas Saxotet registered as much above average and scored splendidly.

Dora Maughan, also on the bill and on a return engagement, did a bit of show stopping all alone with Walter Fehl out, due to an indisposition.

Joe Termini made his London reappearance at the Holburn Empire yesterday next to closing and had no difficulties. Termini is just back from an Australian tour.

Cecil Sorel's Antique Furniture for $172,000

Paris, Dec. 11.

Antique furniture collection owned by Cecil Sorel brought $172,000 at auction here. The famous Du-Barry bed, which the actress took to America with her on her last tour, and expected to bring around $40,000, sold for $8,500.

One report here is that the star bought the bed herself because of the low bidding.

In Case

London, Dec. 11.

In case of the King's demise, West End arrangements are that all theatrical and film performances will immediately cease.

Audiences are to be notified from the stage, will sing "Abide With Me" and leave the theatres, which may possibly remain closed until the day after the funeral.

Perugia Jams Himself Again with Golder Girl

Paris, Dec. 11.

An echo of the tragic Jenny Golder suicide was heard last week, when the sister of the late revue star was asked to call upon Perugia, millionaire shoe manufacturer, who jilted Jenny just before she took her life.

Perugia, acting upon advance information that Jenny's sister was going to revenge the suicide, sent word he wanted to see her régarding settlement of Jenny's will. Allowed to cool her heels in an outer office for some time, Perugia suddenly burst in upon her to snatch her hand bag, looked for weapons and, when finding none, inquired about the report of her intention to shoot.

The girl flew into a rage and the man quickly disappeared.

Rushing into the main office screaming she would kill Perugia, employees seized the girl and finally quieted her.

Perugia has been in hiding ever since.

Palladium with Coogan Got $15,000; Lowest Wk.

London, Dec. 11.

Palladium (vaudeville) fell slightly below $15,000 last week. That leaves little margin of profit and is the house's worst week since reverting to vaude.

It was Jackie Coogan's third week. With the youngster contracted for four, management doubled the boy into the Whitechapel Rivoli, selling him at a $750 loss rather than hold him for a fourth week.

Jackie did big in the East End, whereas the West End had remained more or less indifferent.

Lily Elsie's Divorce

London, Dec. 11.

Lily Elsie, now appearing at the Globe with Ivor Novello, has filed suit in Edinburgh for divorce from her husband, Major John Bullough. No grounds are mentioned in the petition and there is no indication at present whether Bullough will defend.

Miss Elsie was London's original "Merry Widow" years ago.

Termini's Say-So Enough

London, Dec. 11.

Diero has been booked to open at the Palladium (vaudeville) April 1 by Harry Foster.

Recommendation of the act came from Joe Termini.

TRUEX SHOW THIS WEEK

London, Dec. 11.

George Broadhurst and his wife, Lillian Trimble Bradley, have arrived here to attend final rehearsals of "Out She Goes," written by Mrs. Broadhurst.

Show opens this week at the Criterion and ends Ernest Truex's five-months' search for a play. Three leading women include Nora Swinburne, Miriam Seegar and Jeanne Decasalis.

PHIL PLANT'S QUICK TRIP

Paris, Dec. 11.

Phil Plant, millionaire husband of Constance Bennett, was on board the Paris when it sailed from here Sunday (Dec. 9).

Plant must make a hurried return, however, if he wants to be here for his divorce action which is expected to reach the calendar some time next month.

French "Show Boat"

Paris, Dec. 11.

Lucien Boyer is writing the lyrics for the French version of "Show Boat."

Production is listed for the Chatelet this winter.

Bookings in Paris

Paris, Dec. 11.

Among recent bookings here are the Runaway Four to open at the Empire (vaudeville) Dec. 28 and Al Shayne going to the Riviera for dates starting Jan. 15.

WILL MAHONEY

The St. Louis "Post Dispatch" said: "To say that Will Mahoney is the greatest comedian in the country would reflect unduly on a number of very worthy funmakers, yet there is indubitably a flare and flavor to Mahoney's madness not to be found in others. Mahoney richly merits the tremendous applause he gets."

DIRECTION
RALPH G. FARNUM
1560 BROADWAY

Bootleg Lemonade

Lemonade is selling for the same price as beer in Havana cabarets, 40 cents a drink, while some liquors such as Bacardi and Cognac Domecq are selling for 33 per cent less, 30 cents a drink; Rum Negritis and Martell at 40, with practically the entire balance of the liquor list at 50.

Cabaret prices are little higher than the general retail rate, but the service includes two jazz orchestras in some of the places.

BUCHANAN'S NEW HOUSE

Leicester Sq. Site to Have 2,500 Seats and One Balcony

London Dec. 11.

New theatre to be erected upon the site of the present Shakespeare House, in Leicester Square, will be under the management of the Jack Buchanan Syndicate. It will open in 18 months.

Plans call for 2,500 seats laid out in American picture house fashion with but one balcony.

Josie Baker Wants to Get Back to Paris

Paris, Dec. 11.

Josephine Baker wants to return to a Paris show. She is now on the Continent and negotiating for a Paris comeback. There's a chance the colored cooch dancer and singer may go in the next Moulin Rouge revue.

Mistinguett is currently out of the Moulin Rouge show, through illness. She is expected back by Xmas.

Josephine Baker, an American negress with a pro rep here among her own people, sensationalized Paris for over two seasons. She did it principally through a state of undress and her gyrations on the stage.

Paris has been the only European city that took so kindly to Miss Baker. Marrying an Italian title, or announcing she had, did not appear to make Miss Baker a more valuable stage attraction anywhere. Some Continental cities were rather rough to Josie, and others did not care enough to book her.

To Miss Baker is due the rage for colored performers on the Continent. It has existed in some circles ever since Josie hit Paris with the smash.

Since leaving New York Miss Baker has not returned. Any time she cares to, headline honors await her in Harlem.

W-T IN WEST END?

London, Dec. 11.

There is a strong rumor here that Williamson-Tate, the Australian firm, will invade the West End musical comedy field next year on a large scale.

"YEAR OF GRACE" CLOSING

Leaving Pavillion Dec. 22—New Version at Manchester March 5

London Dec. 11.

"This Year of Grace" closes at the Pavillion Dec. 22 after a run of over 500 performances. Charles B. Cochran will open his 1929 revue in Manchester March 5 for a three weeks' break-in prior to a West End opening.

Jessie Mathews, Tilly Losch and Sonnie Hale have already been engaged for the new show. John Hastings Turner is writing the book, and Cole Porter the music and lyrics.

Frances, the Pin Sticker, Headache for Whitehead

Havana, Dec. 6.

Charles Whitehead, reported as a big stockholder in the Coca Cola Company, and who won't go aboard his yacht because Frances Porter, cartoonist, is on board, plans to leave from here for Sevilla to attend the exposition there.

Whitehead's voluntary withdrawal from his own ship follows Miss Porter's impersonation of September Morn in reply to the owner's reprimand when she appeared on deck scantily clad during a dinner party at which Whitehead was host.

Guests, including Miss Porter, immediately left for shore. When there she got into another argument with Whitehead which finished with the man treated for 19 pin wounds and Miss Porter entered on the police record.

Twice escaping from the cops, Miss Porter finally fled to the yacht where the local constabulary was powerless because of the boat being under the American flag.

When the case is heard in court the end of this week it is expected Miss Porter will be deported.

Harry Tate's People Won't Obey Orders

London, Dec. 11.

Harry Tate is in a predicament. Supposed to sail Dec. 20 for New York and a new Shubert show, his company, with him for years, some for 15 and 27 years, and whom he pays the year around, have gone on strike. They insist upon spending the holidays at home.

The troupe has informed Tate they will join him immediately after Christmas if he cables them. No decision yet, but Tate will sail.

Little London Profit And Shows Leaving

London, Dec. 11.

Few shows here last week could boast of a profit on the past seven days. Exceptions to the rule were "Funny Face," "Virginia" and "Lucky Girl." Latter piece is moving to the Pavilion very soon.

Plays due to leave the West End after Christmas are "So This Is Love," Winter Garden; "Truth Game," Globe, and "Cardboard Lover," from the Lyric.

Several others are undecided whether to quit or not.

"Glamour" Has None

London, Dec. 11.

"Glamour," by the author of "Full Moon," epened last night (Monday) at the Embassy and is lacking in that merit which makes its West End presentation at all likely.

It is a commonplace drama of stage people, the usual incongruities being amateurishly written and produced.

REVIVING "AUNT" AGAIN

London, Dec. 11.

"Charley's Aunt," still dear to British hearts, will pop up again as a revival.

It is scheduled to return for four weeks and makes its reappearance on Christmas Day at the Gaiety.

PARIS "MARY"

Paris, Dec. 11.

Al Woods will collaborate with Wyn upon the production of "Trial of May Dugan" here. Play is due at the Apollo in the near future.

Sacha Guitry and Yvonne Printemps will appear in this piece. Eddie Jones, general stage manager for Woods, is now over here and will aid in directing the French version.

PLENTY OF SEX IN PARIS PLAYS

Youngsters' Morals Theme of One

Paris, Dec. 11.

Newcomers to the lineup of Paris attractions continue to harp on sex themes. In one a father and mother are nearly wrecked by imitating the loose habits of their youngsters. In another a wife risks tragedy in intrigue to cure husband of indifference. The first is a flop, the second looks like a fair prospect.

"L'Exemple" ("The Example") is a three-act play by Robert Coulom given as the first of a series by the Escholiers at the Michodiere, produced by Pierre Aldebert. It was poorly done and audience response was negative. Story tells how a father seeks to teach his son how to make money, and, being led by the aggressive young man instead, is led into dishonesty. At the same time the mother, taking a cue from her very modern flapper daughter becomes involved in an intrigue that nearly wrecks the tranquility of the whole family.

"Echec a la Reine"

"Check on the Queen" (term in chess) is extremely risky, as revealed by Jane Renouardt in her new vehicle. It is a new comedy by Paul Nivoix and relates the story of a wife, who, feeling herself neglected, resorts to intrigue to arouse his jealousy. Old in idea, but fresh and startling in treatment.

Victor de Cottens produced at the Folies Wagram a French version of Granichstaedten's Vienna operetta "Orloff." The translation by Roger Ferreol and Georges Merry brought favorable comment. In the cast are Boucot, Andre Bauge, Marthe Ferrare and Ruddock's girls.

Other revivals of the last few days are Sheldon's "Romance" in French at the Athenee and Bennett's "Love Match" at the Albert Premiere, the latter favorably received. Margaret Vaughn and Joan Antill have the leading roles.

London Raw and Foggy

London, Dec. 11.

Weather the past week has been raw and foggy although the week-end, including Monday, developed a frost. No new play produced in the West End so that kept the frost out of the theatres (strictly British).

Business is indifferent everywhere with the exception of solid hits, but the general belief is that there will be an improvement guided by the King's condition.

Paris, Dec. 11.

Weather has turned cold here. It hasn't hurt theatre attendance.

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The Tiller Dancing Schools of America, Inc.
54 WEST 74th ST., NEW YORK
MARY READ, President
Phone Endicott 8215-6
New Classes Now Forming

Dept. of Justice Intends Moving With Other Cases Against Picture Industry

Washington, Dec. 11.

Further cases against the picture industry are to be brought by the Department of Justice as a result of its investigation now in progress, says the annual report of the Attorney General to Congress.

In that portion of the report prepared by Col. William J. Donovan, assistant to Mr. Sargent, it is stated:

"In January, 1927, the Department instituted a thorough and comprehensive investigation into practically every phase of the motion picture industry. This investigation is still being pursued vigorously, but due to the fact that it has covered a very large field it has required minute study of detailed data and information.

"As this work has progressed and as conditions believed to be illegal have been disclosed, the decision has been made to submit without delay to the proper court the determination of specific questions so that stability and certainty could be established in the industry. A group of three such cases has been already instituted and from the present state of the inquiry it would seem that other cases will necessarily be brought to clarify fully the entire film industry."

Three cases referred to are the proceeding under the Sherman Act against the Hays organization, several producer-distributors and the 32 film boards of trade to test the arbitration boards; against First National and practically the same line up as in the other case to test the system of credit, and the Chicago case growing out of the theatre lock-out and the alleged denial of film to the houses not lining up in the move.

Arbitration

Report states that the arbitration test is particularly important as several other industries are setting up like methods of arbitration.

Col. Donovan but briefly refers to the changes made in the rules and regulations of the film boards which were accepted and approved prior to the opening of the present investigation.

Department has previously admitted that it was believed these changes would stop the ever mounting number of complaints received from exhibitors. The investigation started in January, 1927, and referred to in this report, was practically forced on the department by the independent exhibitors.

Since its instigation almost every merger, whether gone through with or just thought of, has been gone over by the department.

Many believe that further expansion of Paramount has been held up due to the Justice officials telling them to hold off.

Col. Renting at Met. $2,500 Daily Sound Stage

Los Angeles, Dec. 11.

Columbia Pictures have contracted with Christie Bros. to use the W. E. sound equipment and stages at Metropolitan studios for dialog and sound to be added to "Younger Generation" and "The Donavan Affair."

Understood rental is $2,500 a day for stages, with tenant to furnish own crew and all help but he recording crew.

Inter. and Metro's News Reels Taking on Sound

International and Metro-Goldwyn-Mayer newsreels, both Hearst interests, have gone sound, and will debut in the spring. Five of 10 sound trucks have been ordered from Western Electric. The initial outlay involves approximately $700,000.

Trucks cost $45,000 each with trucks of lighter equipment at a minimum price of $25,000.

W. E. WON'T CUT INSTALLING PRICES

Within two years Western Electric says there may be a 10 per cent reduction in the present prices of its talker devices. A number of reasons are cited with a request that squawks be made at headquarters.

Theatre owners are not alone in the cry against price. Producing companies with recent installations in projection rooms are loud in their squawks. It developed that of these First National was taxed $10,000 for a single room while Universal paid out $12,000 to get its 60 seats set for preview sound.

First Nationalites declare that such prices cannot prevail. One official said the apparatus on Madison avenue could not have cost over $1,100 to make.

Charges of 100 per cent and more profit on their equipment are ridiculed by Western Electric. They refer to their earnings of a year ago, saying that they were 8 per cent on a $2,500,000 turn out.

"We will never sacrifice quality for price, although we are now making every effort to reduce price and retain quality," this W. E. executive continued.

Standing Committees Appointed for Academy

Los Angeles, Dec. 11.

Douglas Fairbanks, president of the Academy of Motion Picture Arts and Sciences, appointed the following standing committees for the ensuing year:

Concilliation Committee: Mrs. J. P. Reed, William Sistrom, Percy Heath, Reginald Barker, Rod La Rocque.

Membership Committee: J. Stuart Blackton, Hallam Cooley, E. H. Allen, Charles Rosher, Winifred Dunn.

Ways and Means Committee: Harry Rapf, Conrad Nagel, Fred Niblo, Fred Pelton, Jane Murfin.

College Affairs: Milton Sills as chairman, with authority to appoint members as needed. Same power is entrusted to M. C. Levee in regards to the Contract Committee.

The Public Relations Committee is in charge of Fred Niblo and Joseph M. Schenck. Merit Awards Committee is in charge of Benjamin Glazer, Alex B. Francis, Irving Willat, J. J. Gain and A. George Volck.

St. Clair Leaves Par.

Los Angeles, Dec. 11.

Malcolm St. Clair, director with Paramount for several years, has left after a series of disagreements on stories assigned to him.

St. Clair had several months yet to go on his present contract but was released by mutual consent.

N. Y. to L. A.

Leo Morrison
Thomas Jackson
Paul Porcasi
Lou Hyman.
Roy J. Pomeroy
Robert Benchley
Edna Kirby
C. R. Mennillo
John D. Tippett
Abe Carlos

L. A. to N. Y.

Clive Brook.
Paul Bern.
Erwin Gelsey.
Carl Laemmle.
Jack Ross.
N. M. Schenck.

Actor Refuses to Believe He's a Hit

Los Angeles, Dec. 11.

Johnny Arthur, generally conceded by critics to have scored a real hit with his work as the secretary of the murdered man in Warner Brothers' talking version of "On Trial," doesn't believe it and has never seen the picture since it was released.

Arthur, essentially a comic, started to play his part in the picture with the idea of provoking laughs when possible. When he reached his final confession scene, he was a bit uncertain as to just how to play it. He started with some comedy touches, but when the company didn't seem to respond too jovially he decided that drama was what was wanted and threw all the drama he had in his system into the big scene. When he came off the set he was limp as a dishrag from his efforts and was conceded by the company to have done some excellent dramatic work.

Arthur thought so too, and, with considerable hope, attended a pre-hearing of the picture in a wired neighborhood house. When his big scene came the audience burst into gales of laughter, after which Arthur turned up his coat collar, pulled his hat low over his eyes and hurried out of the theatre. Audiences continue to laugh at his confession scene and Arthur still refuses to believe that it is a compliment to his work, despite what the critics say.

And he consistently refuses to go near the theatre where it is playing.

Far Rell, "School" Bunker, Is Pinched in Syracuse

Syracuse, N. Y., Dec. 11.

Harry Bennett Far Rell, self-styled director and producer of Mayo Productions, is under arrest here today as a result of the activities of the "Moving Picture School" he conducted at 132 North Glencove road. The School was raided by Genevieve Searl, policewoman, and detectives after an investigation conducted by Stephen Toadvine of the local Better Business Bureau.

Six boys and girls, all of whom had been accepted by Far Rell as potential stars were "emoting" for the director when the officers paid their visit.

Far Rell glibly explained to his "class" that the policewoman was a staff writer of a movie magazine assigned to interview him, and called off the rehearsal with the assurance that his proteges would be notified of the next session.

Investigation of the Far Rell School resulted from a "blind" adv. run in the classified columns of the local Hearst daily reading: "Ladies and Gentlemen. Splendid opportunity to study for the movies. New types wanted." The address was a box number.

Arrest of Far Rell disclosed that he had promised his pupils an immediate trip to New York, where he claimed to have a wealthy backer. He offered every student a contract to be signed at the time the backer was interviewed in the metropolis, and measured all for costumes, which were to be worn in the story being rehearsed, "Under Two Flags," which already has been twice done as a film.

Far Rell told the police that he produced three pictures, "Lady Audley's Secret," in 1918; "Winchester," in 1920, and "The Girl Outcast" two years later. He said his first wife, now dead, starred in all three.

Far Rell also gave the police the name and address of his New York connection. No such party was known at the place.

"It's a very large building," Far Rell explained, when grilled.

The students Far Rell had enrolled included one, Joseph Greco, 17, who has been lame since infancy.

Reports Persist of Fox's Offer Standing to Purchase Loew Control

Reports persist that William Fox holds strong hopes of securing by mutually agreed upon purchase the stock control of Loew's. It is said control could not be obtained otherwise.

No Loew executive can be located who will admit having heard anything of the kind, with some making the positive declaration of not having been informed if any such thing were possible. While with the Fox heads, the information appears to be freely held that Fox has dangled a buy proposal for Loew's.

One Fox exec when asked how the matter stood, said:

"I really don't know. I hear the bankers are now talking it over."

While another story is that inside of Loew's has divided upon any control sale, with one for and the other against. Who compose the different sides are not known, nor will any Loew man admit that much either.

Late last week Nick Schenck issued an angry denial of the story printed in Variety the week before, with Schenck having had eight days previously to enter the contradiction. The denial was emphatic enough. It made allusions to "malicious" and "stock manipulation," but it does not seem to have made any impression upon the Fox people, at least.

Two picture men were talking this week of the Loew-Fox reports. One said:

"Do you believe it is possible? If that deal ever goes through, it naturally will take in United Artists and Paramount must follow."

To which the other answered:

"Anything is possible these days. It's merging time."

CONTROLLING ALL NATIONAL PUBLICITY

Paramount Making Up Contract Between Nat'l Advertisers and Actors

Los Angeles, Dec. 11.

Paramount is getting out a contract for players and national advertisers who wish to give the actors free publicity.

This contract specifies that the privilege is given for the use of photographs for advertising and publicity purposes in the United States and foreign countries for a specific period.

The contract provides this advertising publicity is to be used for a minimum number of window displays, minimum number of billboards and a minimum number of daily newspapers and periodicals, with the names of the periodicals incorporated.

The contract says all photographs and all advertising and publicity matter before released must be first approved by Paramount in writing for text and space.

The final paragraph states it is agreed that any photographs, advertising or publicity matter used by the advertiser shall carry no endorsement or suggestion of endorsement, either by the player or by Paramount.

Par is the first of the producing companies on the coast to use any such contract for its players with national advertisers.

Weather Forecast

Washington, Dec. 11.

At Variety's request the Weather Bureau furnished the following outlook for the week beginning Wednesday (12):

Fair with mild temperature Wednesday except rain Wednesday over portions of the Ohio Valley and lake region.

Thursday (13) rain or snow and colder west of Appalachian Mountains.

Fair and moderately cold Friday and probably Saturday (15).

Coldewey's Elevation

Los Angeles, Dec. 11.

Anthony C. Coldewey, who made a record as scenario editor at Warner Brothers, has been promoted to the post of assistant associate executive with the company.

This will give Coldewey editorial supervision of the field production as well as supervision over the scenario department.

Graham Baker, scenarist, who has done good work, was promoted to the post vacated by Coldewey.

Kaufman's Comedy Skit As Par's Talking Short

"If Men Played Cards Like Women," one-act play by George Kaufman, is being produced by Paramount as a talking short.

Rights were purchased from the French Publishing Company, according to report, for over $3,000.

Another one-act sketch, "The Knife," is being made by Fox Movietone, while M-G-M is producing "Seven Candles."

Musician Accepted on Test—No Experience

Los Angeles, Dec. 11.

Lew Ayres, 19, studio musician, was given a voice and screen test while playing on a set at the Pathe studios and signed to a contract.

Ayres has had no previous experience before the camera or on the stage.

Horton Tangled Up With Stage and Screen Work

Los Angeles, Dec. 11.

Edward Everett Horton's original deal with Christie to make two talking shorts has been called off. Instead, Horton will make six two-reel talkers.

Horton now has a unique setup so far as pictures and stage work are concerned for the next year. He recently took a lease on the Vine Street theatre for his own stage production. They will keep him busy nights and matinee days. Then he engaged to make three talking feature films for Warner Brothers during 1929. This contract is contingent upon the demands of his stage work.

Now his new agreement with Christies is subject upon both his stage efforts and the Warner contract.

DeForest Loses in Canada; Patents' Validity, Point

In the first clash in court over talker rights, DeForest lost in the preliminaries on a technicality to Western Electric.

The Quebec (Canada) Court refused the inventor's petition for an interlocutory injunction restraining the electric company from operating its devices in Canada.

The ground for denial as cited by the Court is that De Forest had not established in Canada the validity of the patents on which he alleged an infringement in his application.

The action was started when the Canadian company of the inventor made the Palace and its WE wiring the test case. The Northern Electric Co. of Montreal, subsidiary of W. E., defended the action.

Colony's Museum Bust

Los Angeles, Dec. 11.

Hollywood Motion Picture Museum, founded and operated for the past four months by Harry Crocker, closed for lack of attendance and interest on the part of the tourists.

Crocker is returning all the historical articles pertaining to the picture industry to their owners, as practically everything [illegible] was loaned to him.

'CEASE AND DESIST' ORDER

Camera Takes Effect on Youthful Footballers, on Field and Screen

Newark, N. J., Dec. 11.

Football weeks in local picture houses makes too much fa' down and whoopee for Jersey students. Principals of high schools in the Oranges and Maplewood have gone on record as opposed to having films taken of their institutions' annual grid contests. This action, of course, is not final, but the academic heads are petitioning state educational authorities to stop it.

Shooting of the local games is generally done every fall for Stanley-Fabian's Branford and Stanley theatres here. This leads to a heavily billed "football week."

The screening of the various games is on successive nights, the theatres inviting the respective student bodies and their cheer leaders to come, see, be entertained and merry. And the kids like that "merry."

Last week at the Branford over-enthusiasm led the house management to oust a few, but this happens every year. It is also said, and denied, that one night the youngsters chased Charlie Melson, m.c., off the stage.

School heads' objection is that the frameup is purely a commercial proposition, and that it draws the students away from their home work. No complaint from Newark schools has as yet been made.

Anyway ,the high school heroes may be stopped from seeing themselves flashing across the screen doin', dyin' an' breakin' their necks for alma mater and the glory of the camera.

It's become such an annual event that a few local football followers claim the kid players don't try until they get opposite the camera stand, which they spot when troting out on the field.

3 Syracuse Wired Houses With Current Silent Films

Syracuse, N. Y., Dec. 11.

Three Syracuse de luxe houses, all wired, currently are playing silent pictures.

The Strand has "Companionate Marriage," Empire, "The Foreign Legion," and the Eckel, "The Fleet's In."

The Strand and Eckel are using synthetic synchronizations, record set ups, played over the Vitaphone equipment. The Empire is relying upon the organ alone for accompaniment.

Saturday and Sunday business at the latter approximately 8,000 admissions. Whether this unusually good draw is due to the picture or the absence of a mechanized score has Albert P. Kaufman, managing director, puzzled.

Aimee as $50,000 Talker

Los Angeles, Dec. 11.

It is reported that Aimee Semple MacPherson, Los Angeles woman preacher, has signed with Paramount to do a talking picture.

Story mentions pulpit gal's bit as $50,000, with production to be made early in 1929.

HATTON IN CHRISTIE COMEDY

Los Angeles, Dec. 11.

Raymond Hatton and Sam Hardy will be featured in a second Paramount-Christie comedy, "Dear Vivian," farce by Waldemar Young.

Mabel Forrest will be femme lead and Lorraine Eddy the vamp. Walter Graham directs.

Talking R. R. Drama

Los Angeles, Dec. 11.

Paramount plans to make the first all dialog and sound railroad drama. It will feature Fay Wray and Gary Cooper, to start Dec. 30.

Thomas Estabrook is writing the story.

U's Efficiency Rules

Lou Metzger, general manager, is starting a bulletin board campaign for new U good will end economy.

From now on wire biz must be divided between Western and Postal.

Relatives (the word is in the notice) must use slot machine booths, especially erected for them, instead of private phones where the company has to pay the nickel.

Employees can use private phones for personal use, but only for two calls daily; one outgoing and one incoming.

The final notice is being sent to all chain houses of the company in the form of big yellow cards. Its black type reads:

"Turn out the lights. Let us keep expenses down."

3 Current Film Favs; Rogers, Asther, Miss Page

Buddy Rogers, Nils Asther and Anita Page are the current leaders in the rabid movie fans favor. Asther is building despite he does not answer his fan mail due to the peculiar position he is in. Asther, working for M-G-M, is a "loaned" player with United Artists holding the contract.

Pending an expected adjustment of the situation in January at which time Asther is scheduled to be with M-G-M on a regular basis he claims he cannot afford to answer his fan mail. Dames are said to squawk when letters to the new fav go unacknowleged.

Lon Chaney has discontinued answering fan letters. He has a secretary go through the mail. Where coins are enclosed for photographs the money is returned with a form letter. Other letters go to the basket.

As a result Chaney autographs are considered rare. The old standard gag about changing six photographs for one of someone else is literally true on the Chaney autographs. Fans who trade among themselves in such mementos demand heavy premiums on a genuine Chaney sig.

Film "Show Boat" at $3?

Universal is after a Broadway house for "Show Boat." If successful the picture will come in early in January.

A likely perch is the Embassy where, if U leases the house, the film will have a $3 top.

Producing company is still negotiating with Ziegfeld as to inserting dialog, with it claimed this will not retard the opening date to any extent if completed.

Jolson's "Mammy" Next

Los Angeles, Dec. 11.

Al Jolson's next talking picture for Warners will be "Mammy." It will go into production Jan. 15.

Ruby Keeler, Jolson's wife, will have an important role.

Young Laemmle Asso. Producer on U Films

Los Angeles, Dec. 11.

Carl Laemmle, Jr., will be associate producer of Universal. For the first time in many years a name other than that of his father will precede the main title of a picture as "presenting."

The young man will have full control of those productions assigned to him. "Broadway" will be his first personal picture.

FED. TRADE IN WEST COAST CASE

Decision Anticipated Against Pacific Slope Chain, Now Under Fox Ownership—First Exhibitor Commission Has Issued Ruling Against, If Predicted Decision Comes Out

"PROTECTION" MATTER

Washington, Dec. 11.

An order to "cease and desist" is to be issued against the West Coast Theatres, Inc. (circuit), by the Federal Trade Commission. The theatre operating company will be told to stop using its great buying power to secure almost unlimited protection and to keep film features from the opposition houses through other objected to angles.

That this will be the action of the commission is practically a forgone conclusion amongst those here familiar with the procedure of the business controlling body.

It has been almost two months now since Bruce Brownley, representing the Rothchild angle because of the now existant Paramount tie-up, was here to make his final plea. At the same time Saul E. Rogers appeared for William Fox, now controlling West Coast, asking that the case be held open to allow him to file briefs and make an argument in behalf of his client. This was denied, the commission holding to its original agreement with previous counsel that the case would be closed without further argument.

At the close of that session the commission took "the case under advisement."

A check of any number of cases discloses that when a dismissal is made it is forthcoming within 15 to 30 days at the most. It is a fairly simple routine to close a proceeding in that manner.

The 60 day lapse from that final hearing leaves but one course probable—the "cease and desist" order.

When the expected order is issued it will put two phases of the picture industry under a legal ban by the commission. In the Paramount case on block booking with the attack made on the producer-distributor. In the forthcoming instance the exhibitor will become involved.

West Coast case has been before the commission since May, 1925. At one time it was believed the case was closed following agreement between counsel on a stipulation. This document, when brought before the commission, was disapproved and the proceeding gone ahead with.

No Defense

Principal defense of the theatre owning company has been to deny the authority of the commission. Claim was that the films do not move in interstate commerce. Little attempt has been made to deny the charges in fact the disapproved stipulation practically admitted them but with the statement that such practices were no longer resorted to.

Acquirement of the West Coast circuit by William Fox brings in a new faction as do other changes in the line-up of control. However, the original parties to the proceeding, which is in two dockets, 1319 and 1320, are, in 1319: West Coast Theatres, Inc.; West Coast Theatres, Inc. of Northern California; Venice Amusement Co., Hollywood Theatres, Inc. All Star Feature Distributors, Inc., Educational Film Exchange, Principal Pictures Corp., H. M. Turner, Fred Dehnken, C. L. Langley and F. N. Livingston, partners doing business under the name and style of Turner, Dahnken and Langley, and Messrs. A. L. Gore, Michael Gore, Sol Lesser, Adolph Remish and Dave Bershon. Docket 1320 carries most of those enumerated in the other

FBO Going in for Big Time Talker Film, Pays $85,000 for Ziegfeld's "Rio Rita"

Following its revised policy for big time material under RKO, FBO is negotiating with several legit producers for rights to some of the hits not already acquired by other film companies. During the past week J. I. Schnitzer, newly appointed FBO operator, has spent considerable of his time with legit men and their representatives.

Schnitzer this week moved into the office of his predecessor, J. P. Kennedy, upon his return, visiting his sanctum long enough to clean out his desk and esconse himself in the Pathe headquarters.

FBO has closed with Flo Ziegfeld for "Rio Rita." This show will be one of the company's biggest talking attractions on its new schedule. FBO paid $85,000 for screen-sound rights to the Ziegfeld cpus.

William Le Baron, FBO production head, returned to the coast Sunday. It is said he has been instructed to endeavor to eliminate Tom Mix with his next picture, the fifth of the six Mix is under contract to make, because of FBO's new policy which allows no western. Mix, it is learned will not have his FBO contract renewed, regardless of the outcome of Le Baron's efforts.

Bessie Love's Studies

Bessie Love, who has done a comeback as a picture actress on the talkers, is spending several ambitious weeks in New York City.

She is taking daily lessons in singing from Jeanotte, dancing from Ned Wayburn, and dialog from a dramatic coach. Versatility is the life of trade in talkers, according to Miss Love (M-G-M).

RCA Photophone's Special Showing in Schenectady

Schenectady, N. Y., Dec. 11.

This city claims to be the only one to have talking pictures with everything manufactured here, where it is being used.

Proctor's wired for R.C.A. Photophone, the General Electric's talking picture device, and with all the equipment in and almost ready to be started, will have this.

The entire talking outfit from the wire and cable up to the most intricate part of the machine, was made at the local G.E. plant.

No date has been set for the first public showing but it is understood R.C.A. officials, G.E. officials and show world personages are to be invited. The reason seems to be that the local house is going to get a lot of extra paraphernalia that is not yet ready for the market but has been perfected and only waits the public showing before production begins.

In connection with this apparatus G.E. is doing a big business on the talker outfit and men are being hired daily to work in that department. This together with the increase in production of several thousand G.E. refrigerator units weekly is giving the local theatre owners something to smile over as more people are moving in here and work for those here is becoming more regular.

Mack Makes Talker; Co. Rehearse 3 Weeks

Los Angeles, Dec. 11.

Willard Mack, directing M-G-M's all talker "Hunted," in which he is also starring, is of the old stage school and, as a result, broke all records to date for talking picture rehearsals.

Mack refused to let the cameras crank a foot of the picture until every member of the cast was letter perfect in his part.

The troupe rehearsed three weeks before he finally consented to start actual production of the film.

Accent Sends Dita Parlo Back to German Home

Los Angeles, Dec. 11.

Dita Parlo, German screen actress brought here recently by Paramount to play opposite Maurice Chevalier, will return to Germany shortly.

She found the accent of her voice would not meet requirements of the American talker.

Miss Ralston in Support

Los Angeles, Dec. 11.

Esther Ralston, Paramount, reverts to the leading woman class, opposite Emil Jannings in "Tale of the Alps."

Miss Ralston was made a star by Paramount in the fall of 1926 and since that time has starred in eight pictures for it.

adding The T. & D. Jr. Enterprises, Inc., and Herbert L. Rothchild Entertainment, Inc.

U. A. Stars Opposed To Any Trade Merging

Los Angeles, Dec. 11.

Nicholas M. Schenck remained on the west coast just 12 days and is now en route to New York. While here, Schenck discussed with his brother, Joseph M. Schenck, president of United Artists, the matter of the latter's organization consolidating with M-G-M.

No headway was made on the proposition. It is understood that Charles Chaplin, Douglas Fairbanks and Mary Pickford are opposed to U. A. merging.

Third of Pop in 10 Weeks

Chicago, Dec. 11.

In round figures, Chi's population is a little over 3,000,000.

"Singing Fool," in its 10th week at McVickers, has played to nearly 1,000,000 admissions and still going strong.

That already is an all-time record for any stage or screen attraction in Chicago.

Bushman Seeks Relief From Wife's Alimony

Baltimore, Dec. 11.

Francis X. Bushman, through counsel in this city filed a notice of appeal from the recent decision of the Circuit Court of Baltimore County, granting alimony to his former wife, Mrs. Josephine F. Bushman.

The court had granted the first Mrs. Bushman $10,000 a year, plus $4,000 for the support of her children. She claims that the picture actor is $60,000 in default on payments.

Film "Rosalie" for Cosmo With Marion Davies

Los Angeles, Dec. 12.

Arrangements have been made with William Randolph Hearst (Cosmopolitan) and Florenz Ziegfeld, Jr., whereby M-G-M is to make the screen version of "Rosalie" as an all-talker.

Marion Davies will be starred and Charles King opposite.

Production to start March 1.

Sylvia Picker Elevated

Los Angeles, Dec. 11.

Sylvia Picker, appearing in comedy shorts, goes with Burton King to play the femme lead in an untitled picture to be made by Excellent.

British Film Field

By Frank Tilley

London, Nov. 30.

The sensation of the week, if not of the year, has been the acquisition by the interests behind the Gaumont-British Corporation of the control of Provincial Cinematograph Theatres. The move has been made with the utmost secrecy, and not even a whisper was heard till the City started rumors Monday.

Control has been obtained by acquiring the stock of the Standard Film Company and the private and nominated holdings of Lords Beaverbrook and Ashfield. Nothing is yet clear as to what will happen in regard to the 24 per cent of Standard stock held by United Artists Theatres Corp., but the move puts the Gaumont interests in an unassailable position in the British field.

With the Denman and the General Theatres, Gaumonts already owned 46 houses in London, including the Palladium, Capitol, Astoria, Marble Arch Pavilion and Holborn Empire in the West End. The acquisition of P. C. T. gives them an additional 19 houses in London, including the Tivoli and the New Gallery, which means they dominate the whole of the West End situation on pre-releases and first runs.

The full list of theatres—picture and vaude—now controlled by the Gaumont-British combine in London is in addition to those listed above: Avenue Pavilion, Shaftesbury Avenue; Shepherd's Bush Pavilion, Queen's, Cricklewood; Super, West Kensington; New Bohemia, Finchley; Empire, Willesden; Rialto, Enfield; Grand, Finchley; Grand, Edgware Road; Empire, Holloway; Palladium, Palmer's Green; Britannia, Hoxton; Dalston picture house; Cinema, Hoxton; Olde Varieties, Hoxton; Blue Hall and Blue Hall Annex, Islington; Highbury picture theatre; Clapton Rink; Hippodrome, Crouch End; Rialto, Leytonstone; Empire, Edmonton; Canterbury music hall; Broadway, Stratford; Imperial, Stratford; Grand, Canning Town; Cinema, Canning Town; Lion picture house, Rotherhithe; Empire, Plumstead; Kinema, West Ham; Empire, East Ham; Princes, Kennington; Queen's, Newington; Pavilion, Lavender Hill; Pavilion, Balham; Hippodrome, Peckham; Kinema, New Cross; Queen's, Rushey Green; King's, Penge; Empire, Penge; Globe, Acton; Broadway Paladium, Ealing; Premier, East Ham; Cinema, Finsbury Park; Marlborough, Holloway; Super, Ilford; Angel, Islington; Palace, Kentish Town; Grange, Kilburn; Cinema, King's Cross; Palace, Maida Vale; Pavilion, Hackney; Tower and Tower Annex, Peckham; Rink Cinema, Sydenham; Palace, Tottenham, Red Hall, Walham Green.

Additionally, there are two more houses which P. C. T. have under construction in the London suburbs.

Gaumont thus has a total of 65 houses in London, while in the provinces they had 141 (as well as owning the Alhambra, Paris). The deal with P. C. T. gives them a further 74 provincial theatres, five dance halls and five hotels and restaurants, one of which is Les Gobelins, on Regent street.

Thus they now control a total of 281 theatres, mostly picture houses, this total coming around 300 with the further purchases and building in prospect.

More Money

For the latter purpose they are about to seek more money from the public by an issue of $10,000,000 to be made by the Denman Construction Co. Isidore Ostrer (Ostrer Brothers, merchant bankers, being the moving spirits behind it all), and both the Bromheads, A. C. and R. C., are to be on the board, and the money is for building more high-seating capacity houses in London and suburbs.

Present issued capital of the Gaumont group is $28,975,000, going to $74,103,175 by the taking over of P. C. T. and its allied interests, which include also Associated provincial picture houses and P. C. T. construction companies, whose total capital issued is $35,128,175.

In the P. C. T. group there are no debentures, but the Gaumont group has debentures of $25,250,000 outstanding.

Effects of Combine

Gaumonts now command the pre-release position in the West End, having five key houses, with only the Empire, Plaza and the New Regal against them. The latter can hardly be considered seriously at the present stage, but may figure more prominently when A. E. Abrahams gets the intended circuit of 100 Regals in existence.

Paramount has the Plaza for its own pre-releases, and Metro-Goldwyn the New Empire, but the position becomes piquant when it is realized what is the booking power of the Gaumont group, which will pretty well dominate the first-run situation throughout the country. Universal, of course, has its own pre-release house, Rialto, on Leicester square, but this only a 700-seater. The sole remaining picture house in the West End outside these groupings is the Stoll, on Kingsway, which ought to be sitting pretty now for first runs, with these others showing pre-releases of their own and affiliated product.

In addition, the Gaumont-British concern controls four releasing concerns—Gaumont, W. & F. Films Co. and Ideal Films Co. direct, and F. B. O. of Britain indirect. So they have a complete and strong line of product to call on for their own houses, besides being able to make play with other distributors' product, these latter naturally wanting to cover around 300 play dates at one time if they can.

The extent to which everyone will have to "behave" to this combine can easily be imagined. It certainly has had the effect of taking right away from the big American houses the grip they formerly had on the situation here, especially when they could block-book, and has transferred it into British hands in a way no one anticipated when the films act was passed, without which the Gaumont operations would surely not have responded with money to the flotations if it had not been for the apparent guarantee and protection involved in the quota. A persistent idea exists that Paramount is back of this—we suggested something of this sort six months ago.

Regality of Regal

The Regal, at Marble Arch, opened as an invitation affair, the guests of honor being Princess and Prince Arthur of Connaught.

Costing over $2,000,000, it has taken some 18 months to build. The Regal gives the hardest-boiled a kick.

A 2,500-seater, it is designed as a beechwood in the fall, the auditorium having bas-relief trees applied to the walls with hanging festoons of golden brown leaves. Above is a vine-covered pergola open to the sky when the weather is fine enough, and the lounges and lobbies are done in a modified Chinese style, with fountains and enormous colored glass fans.

But it was the stunt which rounded off the opening that staggered most folk, and for once Broadway was beaten to it. At the end of "The Singing Fool" (house wired) a trailer was flashed on the screen, asking the audience to keep their seats and take wine with the management, as reported by cable.

This stunt, which is easily the most spectacular surprise ever thrown at an opening this side (and hard to equal your side, surely) cost well over $10,000. But as the whole thing was probably a nice piece of advance impressing for a coming public flotation of Abrahams' 100 Regal theatres as a $15,000,000 company, it was certainly worth it. Anyway, it has branded Abrahams as London's big boy.

Phototone Shows Itself

British Phototone gave a demonstration of some sounded shorts at the Scala. The system is disk, and works on an electric amplifier somewhat on the same method as Movietone. Trouble was originally experienced in getting satisfactory amplification, but a tie-up with the German Lignose-Horfilm A. G. got over it, Dr. Bolton Becker's amplifying system working, as shown at the Scala, as well as any yet seen here.

Shorts of Teddy Brown and band, Herschel Henlere, German basso, singing in English; an Italian tenor with a "Tosca" excerpt; parts of the vaude act of the Fayre Four and the Four Admirals were among the short stuff, results being very good in recording and reproducing, but weak on the picture side and showing signs of needing a director used to pictures, as well as acts.

Before the show and for a couple of days while the installation was being made, some monkey business was pulled to queer the wiring. At first it looked like a publicity gag, but less than half an hour before the demonstration was due to begin the place was full of dicks and still some fast-working guy cut the wires from the control to the amplifier. Hermes and Seimens was on the spot and straightened things out, and though no definition of who was pulling the rough stuff can be made, owing to lack of proof and the libel laws, it was not Western Electric.

Lords Retiring

Lord Ashfield, on the sale of P. G. T. to Gaumont, is retiring from the picture theatre business. Ashfield is, or was, American, born in Detroit, and came here originally to put in underground railroad systems in London. He is the head of the various underground railway mergers as well as of the London General Omnibus Company, which has a virtual monopoly of this form of commuting. His name was Albert Stanley.

It is likely Lord Beaverbrook will also quit the picture business. He has not been very keen on it for a long time. Certainly Beaverbrook and Ashfield, with the aid of W. H. Evans, have put P. C. T. on the map both as a circuit and as a dividend payer. What will happen under the deal to Evans is not yet set, but the Gaumonts are urging him to remain with them when they take over.

Laemmle Appeals

After lasting literally for years, the action of Universal Pictures against Transatlantic Film Company (with which J. D. Tippetts was associated) and Morris Greenhill ended this week with a verdict for the defendants on a counterclaim for around $140,000 and interest at six per cent. as from January, 1920—which shows how long this has been going on.

Transatlantic Film Company and Morris Greenhill at one time had the British concession for Universal pictures, and Universal claimed for nearly $1,500,000 under this deal, while defendants originally claimed $500,000 against Universal. A trial in America in 1921 ended nowhere, and in the trial on this side, which took 10 days after four years of preparation, the Official Referee, Sir Francis Newbolt, said in part in giving judgment that the original claim of plaintiffs had come down from $1,500,000 to $150,000, a thing which in his experience was without precedent.

The Referee said Carl Laemmle dominated the film industry to such an extent no trade witness could be called to give evidence as to the alleged inferiority of Universal product, nor was Laemmle himself called to give evidence. One of his co-directors was in court but did not go on the stand.

The defendant company was in the curious position of being owned originally by the plaintiffs, but in 1919 it was sold to Greenhill, and he lost over it some $750,000 a year. This was stated to be due in part to the inferior quality of the films and also because the plaintiff company insisted on defendant taking

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French Starting Rush For Talking Films

Paris, Dec. 11.

Six or seven months behind America, the French film industry has now gone sound mad. Film producers and exhibitors here are doing their utmost to obtain installations for studios and theatres.

Jean Aubert, recently refused 10 complete equipments for his theatres by Western Electric because of the demand in the States, says that he will try again. Managers of the Paramount and Madeleine are daily approached by Frenchmen seeking information on the new apparatus.

Practically every producer is sending out calls for legit people so that they can made sound pictures.

Amkino Diretcors Not to Get Their Names in Lights

Future releases of Amkino, Russian film company, include "Laughing Through Tears," tale of Jewish Life in Russia written by Sholem Aleichen, a Russian Jew well known on New York's east side where he died a few years ago. Amkino will release the picture with titles in both English and Yiddish.

"The Village of Sin," just okayed by the American censors, was directed by Russia's first woman picture director, Olgo Presbrayenskaya, with another woman, O. P. Vischnefskaya, having provided the story

"Two Days," "Ghenis Khan" and "Revolt in Kasan," the latter a historical picture based on the life of Bulat Batyr, national hero among the Tartars, are also scheduled for release by Amkino in the near future.

Politics Censoring for New French Picture

Paris, Dec. 11.

French censors refused to visa Jacques Feyder's latest picture, "Nouveaux Messieurs," adapted from Defler and Decroisset's satirical comedy created four years ago.

Authorities consider the film harmful, especially abroad, because it sets out local politics in a not too flattering light. Picture holds disputes between members of the Chamber of Deputies and unfolds other amusing skits concerning a very democratic session.

Alfred Granger as Salesman

London, Dec. 11.

Alfred Granger, former head of the Granger Distributing Company, which smashed four years ago after dealing in Continental films, is going into sound pictures.

Granger joins British Talking Pictures as sales assistant.

Nice Chatter

Nice, Nov. 26.

This paradise seems to have become land's end for many Americans. Here, a few months ago, Avery Hopwood took his last after-dinner dip and here, last month, Bill Crothers, Hollywood director, swigged lysol and quit this gaudy globe, and here, in the last few days, Richard Hudnut and Dr. Frank Crane sat down in chairs, one in his villa, the other in a hotel, and never got up.

Hudnut's case was ironic in that with all the money he has spent advertising his perfumes, the obit-writers gave him space chiefly because he was, for a time, Valentino's father-in-law.

And he wasn't responsible for that as Natacha Rambova, then Winifred Hudnut, was really his step-daughter. But imagine dying at 73 with an international reputation as a millionaire perfumer and having two-thirds of your obituary devoted to Valentino's love affairs.

Old Frank Crane's end was sadder. He hadn't been well since coming from California. For a retired Methodist-Episcopal minister, who churned out thousands of common sense editorials, to end his days in surroundings so alien to his ideals was pathetic. Or maybe they weren't so alien. Maybe for all his soothing syrup, which saw publication in a hundred newspapers after it caught on so well in the old Globe, he was at heart a brother of Ben Hecht and H. L. Mencken.

Trick for Locating

New travel trick. Nina Wilcox Putnam's, Bell Syndicate and Saturday Evening Post humorist. When you come to a strange town abroad wherein resides a friend, don't spend half the day losing your way. Drive up to a taxi, hand him the address and tell him you'll follow in your big American car. He'll always watch to see if you're still with him as his fare is a dead loss if he gets to your destination alone.

"Crusade to Carthage of St. Louis" (Louis IX) is down for production by deMerly. Joe Hammon will direct it. Hammon worked on pictures in Hollywood, chucked it for painting and now swings back into whipcords. Crusaders and Saracens have pockmarked the Riviera with their rows. Ruins of Carthage are across the Mediterranean.

Edu. Backing Lane's Revue

Los Angeles, Dec. 11.

Educational Pictures is understood to be putting up the mazuma for stage revue starring Lupino Lane and due to open Christmas night at the Hollywood Music Box. Lane appeared a year ago in a Hollywood revue and was then rated a box office attraction.

Having no pictures scheduled for Lane for the time being, Educational is reported to have considered the revue project a good way to get back some value on the salary Lane receives whether working or not.

French-Made Talkers

Paris, Dec. 1.

Success of the sound and talking picture here will doubtless render an entirely new phase to the French restriction and quota laws. One thing is certain, sound films will now have to be made here. They will have to be in the French language for dialog.

Picked Up 22 Foreigns

Affiliated European Distributors, American firm about six months old, has 22 features on its list as the result of a recent scouting trip made in Europe by Michael J. Gourland, its president.

Three are French pictures. Others all German-made.

Foreign Trade Boards

Paris, Dec. 11.

Ludwig Lawrence, who started the Film Board of Trade in this city, launched a similar organization in Berlin last week.

All Americans have been struck by the efficiency of the board and are co-operating.

Gus Schlessinger Coming Over

Paris, Dec. 11.

Gus Schlessinger, Warner Bros.' European chief, hurries home tomorrow (Wednesday) for a conference.

Stoll Wants to Be in On Talking Inside

Stoll Picture Productions of England does not intend to let American companies have it all their own way with sound pictures, even though at the present time but two houses in their country have been wired for synchronization and those by Western Electric.

Sir Oswald Stoll has been paying attention to what American papers have been saying about the rapid advance of sound in the United States and has expressed himself as desirous of getting in on the ground floor along with the Americans.

In furtherance of that plan he sought an exclusive arrangement with one of the two major companies, Photophone, but was told that such action would not be possible. Meantime Photophone has entered into agreement with British Thomson-Houston, which will represent the American company in any foreign transactions and it is expected will manufacture required equipment.

Pola in French Mades

Paris, Dec. 11.

Edwin Miles Fadman, manager of the Champs Elysees theatre during its picture career, is on the "Berengaria," sailing from here Dec. 5, to meet Pola Negri's husband in New York.

Fadman recently formed a French syndicate in conjunction with Charles Jourjon to produce picures with Miss Negri starred. The meeting in New York is to outline production.

Federal Trade's Report Means Nothing as Usual

Washington, Dec. 11.

Without comment as to the possible chances of carrying out the agreement, the Federad Trade Commission goes into considerable detail on the picture conference of last fall in New York in its annual report to Congress filed yesterday.

This, plus its recounting of the status of the Paramount (F. P.) proceedings, gives a goodly portion of the commission's report over to the picture industry.

Utilizing a summary of data on court cases the commission figures it about a 50-50 chance to enforce its "cease and desist" order against Paramount on the block booking and theatre acquirement phases.

Commission has issued 851 "cease and desist" orders in its existence. Only 75 of these have reached the courts. U. S. Circuit Court of Appeals has decided 30 for the commission and 35 against, of the cases closed.

Spanish City Takes Over All Local Film Houses

Washington, Dec. 11.

Municipality of Cadiz, Spain, has taken over all of the picture houses as a "monopoly," states a report to the Department of Commerce.

How it is to be worked out was not included in the report though it is indicated the plan will be along the lines followed in Swiss and Danish cities.

Authorities admit the "monopoly" was created because of the "important source of revenue it will be to the municipality."

"Street Angel" as 1st for Gaumont's Change

Paris, Dec. 11.

Gaumont Palace is showing "Street Angel" (Fox) this week as its feature for the weekly change policy which starts Fridays.

Enoch Light's band is the stage feature with Don Albert conducting 80 musicians in the pit. Bill started off auspiciously.

B. I.'s 7½ Per Cent Div.

London, Dec. 11.

British International Pictures is to pay an interim dividend of 7½ per cent on its common stock. It is the first dividend paid on this flotation, of which $3,750,000 was issued.

Stock has a face value of $1.25 and is quoted on the stock exchange at $2.50.

HELPLESS INDIE EXHIBS

Warners Pay Off F. N. Stockholders And Name New Board of Directors

With slightly over $4,500,000 Warner Bros. Monday paid off and retired the old directorate of First National, carrying over only Robert Lieber on the board of 10. The board was named as the consummation of this final step in the series of moves by Warners for the acquisition of this producing company. The new board, two less than the former, is without a chairman. One may be named at their first official meeting in January. It is expected that Herman Starr will officiate in that capacity as well as president of the F. N. subsidiary.

Starr, a big Warner stockholder and one of the most important executives in the brothers' company, although he has never been identified by any particular title, is the choice of the brothers as overseer of First National. Moving into the Madison avenue quarters occupied by Irving Rossheim before the end of the week, Starr will sever all former duties with Warner pictures to concentrate on their new interests.

Starr is the fifth man in the past five years to get the title of president of First National. The long rule of Lieber, when the company was controlled by franchise holders, was rapidly exchanged among John J. McGurk, Clifford Hawley and Rossheim.

The new directorate is regarded as 75 per cent. Warner, with the ex-

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W. E.'S OTTERSON 2D TALK BUT NO CHANGE

Wire Interchangeability Price, Etc.—W. E. "Invincibility"

"We are not out to pick a quarrel," says J. E. Otterson in his second statment to the trade on Western Electric's talker position.

The second of the series started by the president of Electrical Research Products is supposed to be in answer to the trade's questioning concerning price, interchangeability, etc., and the future.

Otterson makes his belief in WE's talker invincibility quite clear, even through a maze of words, when he prophesies that there will be no cheaper equipment on the market until W.E. makes it. He has no prediction as to when that may be.

As for all the smaller exhibitors, Otterson states that he has no answer for the entire masses. He qualifies this by speaking of 800-seat houses which have long forgotten price because of the take-in they have since realized.

Asto the indies that be and come along, Otterson expects that most of them will die naturally. There is no such thing as interchangeability other than the agreement with the sister electric, General, it is also gleaned from the statement.

W. E. is "jealous" of its position as father of the first successful talker, Otterson continues, and naturally is out to protect its interests. Indies who manage to live will have to answer for their patents in court, Otterson states.

In protecting its patents and maintaining its quality producer licensees have much in common with W. E., Otterson says in regard to other incidentals raised by preachers of interchangeability.

The ERP head says 2,500 people are now concentrated in three eight-hour shifts on talker equipment output in W. E.'s Chicago plant.

Misc. Play Rights

Another problem developed by talking pictures is the matter of buying old plays for screen use. It is found that many old plays are subject to scattered rights. Rights of all sorts are held, southern rights, New England, west of Chicago, Canadian, English, Scandinavian and other rights that interfere with a clear title to a script.

Warners recently encountered trouble in London when several suits were filed against them by English subjects claiming the English rights to songs and stories used in Vitaphone subjects.

Weight-Reducing Molly O'Day Is Losing Out

Los Angeles, Dec. 11.

First National will not exercise its option on the services of Molly O'Day. Miss O'Day's efforts to reduce weight during nearly two years while with the company have been reported. In the early summer she went to extremes and had tissue removed from her hips in an effort to make her figure conform more to prevailing studio ideas of what the femme form should be.

Miss O'Day has not been assigned to any picture since the operation.

Barbara Bennett for Lead In FBO's 'Stepping High'

It was expected yesterday that Barbara Bennett would be selected as the woman lead for the talker production by FBO of "Stepping High." It is to go into production next Monday, with Bert Glennon directing.

Morton Downey will appear in the picture, opposite Miss Bennett. He will sing some songs during the action. Other roles have been cast, with the Waring's Pennsylvanians for the cabaret scene.

Robert Kane will be the general production manager.

Picture to be made at the FBO-Pathe studio in New York is expected within two weeks.

$125,000 for "Front Page"

Los Angeles, Dec. 11.

Howard Hughes, of Caddo Productions, has paid Jed Harris $125,000 for the screen rights of "The Front Page."

It will go into production in April with Lewis Milestone directing. An all-dialog picture is contemplated, with Louis Wolheim in the Osgood Perkins role of the managing editor.

Worthing Minor, representing Jed Harris, has arrived in Los Angeles to supervise the staging of the piece by Belasco and Butler at the Belasco theatre Dec. 30.

Casey Robinson, Director

Los Angeles, Dec. 11.

Casey Robinson, who wrote titles and later supervised for Sam Sax, is now a full-fledged director. He is to handle the megaphone for "Listen Baby" for Pathe. It goes into production the end of this month.

The picture will be made under the supervision of William Counselman.

B & K-U. A. Deal

Chicago, Dec. 11.

While a general denial is out, an inside report says there is talk between the parties of Balaban & Katz operating the United Artists theatres here and in Detroit.

ST. JOE THEATRE FORCED TO CLOSE

Rivoli, Neighborhood 1,000-Seater, with Unused Wire Equipment for 8 Months, Unable to Obtain Available Product—Publix as Opposish Grabbed All

NO 1ST OR 2D RUNS

Unrelenting pressure by the producer-controlling theatre chains forcing independent exhibitors out of business in practically every part of the country through virtual monopoly of film product is concretely evidenced in a complaint registered by Edward P. Deskay, independently operating the Rivoli, Rialto and Revere, St. Joseph, Mo.

Rivoli, 1000-seater, neighborhood, until recently one of the major first run houses in St. Joseph, closed last week because, according to Deskay, no product was available. Previously Deskay appealed to the Kansas City Film Board of Trade through a letter. He also sent a letter to the Hays organization in New York.

The Rivoli was first forced into a second run sound policy by the opposing forces in the territory. Local exchange managers, it is reported, urged Deskay to take this move. The house was then unable to get even second run pictures.

The entrance of the Publix-Cooper house, Missouri, in St. Joseph, was followed by the purchase of all available first run product from Warner Bros., Paramount, Fox and Metro for that house, leaving the Rivoli without first run pictures because of the following arrangements by the remaining companies in force through previous contracts:

Tiffany-Stahl, sold to another theatre, first run.

Universal sold first run to the Colonial, former U house, now leased by Publix-Cooper.

First National, sold first run to Baker, F. N. franchise holder.

Pathe specials to the Missouri.

FBO product only open.

House stage not large enough for vaudeville or tabs.

Useless Wiring

After going second run, being overbought on that type of product, the Rivoli could not get any film since the Publix house, playing less than 75 pictures a year, must first show all the pictures. The Rivoli, twice or tri-weekly change house, was left without pictures for more than six months a year and obliged to close when, with five pictures, due from Warner Bros. the latter pulled four last week.

The Rivoli is wired but for eight months never used its equipment.

There was no difficulty in contracting for second run pictures for the Rivoli. The house had under contract, "Subject to availability after first run at the Missouri," Paramount, Warner Bros., Fox, Metro, and Pathe. The Missouri has all of this product under contract, cannot use one-third of it since most of the pictures are played a full week, but the Missouri has excessive protection terms.

This whole arrangement left the Rivoli one picture a week from the major companies, 60 to 90 days after played in the Missouri, when three pictures a week by the Rivoli are needed.

The Publix-Cooper house has contracted for more pictures than can be used, it is claimed, eliminating the Rivoli, through monopolization, as a competitor in either the first or second run field.

From the producer-distributor angle are to be considered rumored disagreements with Deskay on price, the latter being reputed unwilling to pay as much as demanded. Deskay claims readiness to pay.

The closing of the Rivoli seems likely to form the basis for a suit against the producer-distributors and the Hays organization though it is understood that legal action could not be started until Deskay first files an official claim with the Film Board of Trade. That understanding is according to the opinion of the Film Boards of Trade.

Should Deskay refuse to recognize the Film Boards of Trade as a just body of law-givers or as a body of any kind it does not appear as if there would be any hindrance to such legal action as Deskay may be inclined to take.

$50,000 for Talker Act

FBO is paying George Choos, production manager of Waring's Pennsylvaniaians, $20,000 for their use in its talking picture of "Stepping High," and Fred Waring will receive $30,000. The latter sum includes the bonus paid Waring and the actual film work for his band in the picture, limited to 12 days.

All of the company excepting the woman lead for the film is under engagagement. Bert Glennon, director, expects to be finished by New Year's when he is going to the coast. Glennon will return to New York in time to start the Ina Claire talker for Pathe-FBO around March.

Choos is the producer of "Help Yourselves" at the Casino, where the Warings are appearing at $5,000 weekly without being featured.

Silent Short Comedies Pushed to Rear by Talk Shorts and Newsreels

Los Angeles, Dec. 11.

A constantly increasing demand for short sound subjects and sound newsreels is gradually forcing the proverbial two-reel silent comedies into the has-been class.

Exhibitors with wired houses see no need of the silent comedy to round out their nightly programs so long as they can secure the sound shorts.

This makes the market so uncertain the old line producers, as well as the smaller operators, are abandoning the silent comics until they can secure facilities to add sound effects or dialog.

Christies, Sennett and Educational are the only companies remaining active because of their ability to make the shorts sound and silent.

Hal Roach is closing his studio until such a time as sound equipment can be installed, while Stern Brothers plan to re-open shortly with provision in sight to add sound to their product.

LANFIELD STAYS WITH FOX

Los Angeles, Dec. 11.

A recent report said Fox would not exercise its option on Sidney Lanfield, writer, when the option came up in January. Lansfield has an optional three-year contract with the company, with the next option falling due May 1.

At present he is working on the story of "Big Time," which Howard Hawkes will direct.

Academy, Over Objections, Adopts Coast Magazine as House Organ

Los Angeles, Dec. 11.

At the direction of the board of directors of the Academy of Motion Picture Arts and Sciences Douglas Fairbanks, president of the Academy, signed a contract whereby the Hollywood Magazine, semi-monthly publication, becomes the official house organ Jan. 1.

Much objection was put up against the Academy going into the publishing business. It was pointed out that the Academy, having reserves of only $20,000, could not step into a business which it knew nothing about and expect to buck the competition offered by fan magazines which have been in existence for years.

It is understood the producer-trio of members on the board of directors objected to the proposition. They claim the establishing of a house organ magazine would only bring trouble to the organization with the possibility of petty politics creeping into the columns of the publication. They pointed out that the prime purpose of the Academy is constructive work for the industry, and at no time to enter into any business enterprises which might have a political significance or bearing.

Hollywood Magazine, founded about two years ago, has made little headway on the coast. It is understood that several prominent members of the Academy are stockholders in it.

Fox's Talk "Follies" Looks Like $850,000

Los Angeles, Dec. 11.

Fox is going ahead with its "Movietone Follies" but has given up the idea of having its various directors shoot individual scenes.

Marcel Silvers, director, will handle the megaphone alone. He is being aided in the staging by Edward Royce, with Fanchon, of Fanchon & Marco, training the girls and staging the dances.

Fox has already spent over $100,000 on this picture and it is expected that more than $750,000 will have been disbursed before it's completed.

29 Baby Stars Picked

Los Angeles, Dec. 11.

WAMPAS, at their meeting last night, submitted 29 baby star candidates for 1929. They will select 13 at the first session in January.

The 29 mentioned were the three Young sisters, Polly Ann, Loretta and Sally Blane, Ethlyn Claire, Betty Boyd, Helen Harris, Anita Page, Josephine Dunn, Mona Rico, Lupita Tovar, Raquel Torres, Jean Arthur, Phyllis Crane, Thelma Todd, Kathryn Crawford, Nancy Drexel, Helen Twelvetress, Doris Dawson, Dione Ellis, Lila Hyams, Lola Lane, Maude Dudley, Nora Lane, Doris Hill, Jeanette Loff, Carol Lombard, Caryl Lincoln, Helen Foster and Merna Kennedy.

The 13 final selections will be ordained at the WAMPAS frolic at the Shrine auditorium Feb, 14, along with a stage show. Tickets, five bucks each.

Those working on the show: Edward Royce, producer; William Newberry, business manager; Norman Mannings, production; Sam Cohen and Oliver Garvey, publicity.

Sam Co. for 2 Films

Los Angeles, Dec. 11.

Preserving the same continuity of characters in the screen version that S. S. Van Dine did in his mystery stories, Paramount is planning to use the same cast for all talk version of "The Greene Murder Case" that played in "The Canary Murder Case."

This will bring William Powell back as Philo Vance, Lawrence Grant as the district attorney and Eugene Pallette as the detective.

Publix Hops Met Into L. A. Lead, $26,000 Town Still Fighting Flu; State, $25,000

Charlotte Greenwood Saves Loew House—"On Trial" Off, $16,500—Boulevard Up, $7,800

Los Angeles, Dec. 11.
(Drawing Population, 1,450,000)
Weather: Unsettled

With more than 200,000 cases of flu reported to health officials in the county, trade was naturally 'way off. Metropolitan jumped into the lead with "Varsity" on the first week of the Met being back under Publix direction. Loew's State with a weak picture, "Do Your Duty," had a break in Charlotte Greenwood heading the stage show. Had it not been for the Greenwood draw, house would hardly have hit more than $16,000.

Grauman's Chinese was not hit as bad as other houses with "Noah's Ark." Film ran a bit ahead of previous seven day count. Warners, with "On Trial," was not as popular as it has been with its other talkers. Gross diminished considerably below previous week and "Interference" bowed out of the Carthay Circle after four and a half weeks.

"The Barker" at $5 top for the premiere performance did more than its predecessor on its final three days at this house. "Companionate Marriage," with the Judge Lindsay trimmings and his personal appearance, did not get far at the Criterion. United Artists had the imported "Loves of Casanova" and despite strenuous endeavors was in the brodie class. "Woman Disputed" was not heavy at the Egyptian, beaten out by more than $1,000 by the Boulevard with "Brotherly Love."

Estimates for Last Week

Grauman's Chinese (UA) "Noah's Ark" dialog (WB) (1,958; 50-$1.50) (5th week). If counting turkey day, around $18,000 for 10 days.

Boulevard (WC) "Brotherly Love" (M-G) (2,164; 25-50). Dane and Arthur picture, with flu against it, heavy at $7,800.

Carthay Circle (WC-Miller) "Interference" dialog (Par) (1,500; 25-$1.50). Final three days brought in $1,750.

Criterion (WC) "Companionate Marriage" (FN) (1,600; 25-75). Looks as though folks believe in regular nuptials instead of Judge Lindsay theory; $7,000.

Egyptian (WC-UA) "Woman Disputed" sound (UA) (1,800; 25-75). Neither screen feature nor Armand Kaliz on stage meant a great deal; $6,600.

Loew's State (WC-Loew) "Do Your Duty" (FN) wired (2,242; 25-$1). Charlotte Greenwood saved week; around $25,000.

Metropolitan (Pub) "Varsity" dialog (Par) (3,595; 25-75). Helped house which also had Publix show; better than $26,000; house out of red.

United Artists (UA) "Loves of Casanova" (M-G) (2,100; 25-$1). Imported picture and Lupino Lane, heading stage show, didn't make much of an impression; $9,850.

Warner Bros. (WB) "On Trial" dialog (WB) (2,756; 25-75) (3d week). Not so hot for this stanza; around $16,500.

"Red Dance" Didn't Hold Up in N. O., $16,300

New Orleans, Dec. 11.

Outstanding film draw of last week was Lon Chaney in "West of Zanzibar." But biz dropped the last two days, with Xmas shopping blamed. Total of $17,000 meant a very healthy profit for Loew's State.

"The Red Dance" not so hot at the Saenger, which needs a few click pictures. The house ought to be doing business at this season, with many visitors here, but shows at the south's premier theatre have been rather weak of late. Especially unprepossessing were recent Publix units. Most seem "idealess"

"Hit of the Show" ran along swimmingly at the Orpheum to the rather neat gross of over $10,000, with a couple of appealing vaude acts aiding materially.

Strand had a tough session with "Battle of the Sexes," while the Tudor was no great shakes projecting "Lonesome."

Estimates for Last Week

State (3,218; 50)—"West of Zanzibar." Chaney remains corking card. $17,000.

Saenger (3,568; 65)—"Red Dance." $16,300, about $4,000 below normal for this time of year.

Orpheum (2,400; 50)—"Hit of Show." Orpheum showing material advance and went to $10,200.

Strand (2,200; 50)—"Battle of Sexes." Fell away early and never recovered. Slipped to $3,200.

Tudor (800; 50)—"Lonesome." Ran to $3,000.

Keith's, Syracuse, Off Again with $12,000

Syracuse, N. Y., Dec. 11.
(Drawing Pop., 220,000)
Weather: Cold

Whether it's the approach of Christmas or some other and less apparent reason, business was off in the city film houses of all classes last week, while Keith's (vaudfilm) hung up another not-so-good gross of $12,000, second in a row.

The State, with Lon Chaney's "West of Zanzibar," got slightly under $12,000, within a few dollars of the business done the preceding week by "Masks of Devil."

The three remaining de luxe houses were practically on a box-office dead level, with about $8,000.

Estimates for Last Week

Keith's (vaudfilm) (2,595; 30-50)—Business off about $4,000 from the $16,000 figure house had been hitting more or less consistently during fall.

Strand (wired) (1,700; 40)—"Haunted House" (F. N.) did about $8,000, or drop of $1,000 below top set by "The Outcast."

Empire (wired) (1,600; 40)—"Romance of Underworld" (Fox) better liked than "The River Pirate" and did $8,000. Very satisfactory.

State (wired) (3,300; 20-50)—"West of Zanzibar" (M-G-M). Slightly under $12,000, making Chaney on par with Jack Gilbert as drawing card at house.

Eckel (wired) (1,500; 35)—"Beggars of Life" (Par). About $8,000. House supplied synthetic synchronization with records.

"Show People" Best in Seattle, Does $15,800

Seattle, Dec. 11.
(Drawing Pop., 500,000)
Weather: Cool

Town's gone sound. The Seattle is using its wiring for the first time with "Varsity." Manager Bob Blair, now that the house is divorced from West Coast, is going after patrons who like sound, and the billing is "The screen at the Seattle talks." Columbia also opens with second run talkers, "Glorious Betsy" the first. Pantages is installing.

An epidemic of colds, bordering on the flu, is hurting biz somewhat. Holiday buying cutting in a little. Good attractions are getting out the pay customers.

Estimates for Last Week

Seattle (Pub-L) (3,106; 25-60)—"Adoration" (FN), with Billie Dove, "Air Idea" of F and M. Up somewhat. $15,000.

Fifth Ave. (WC) (2,500; 25-60)—"Show People" (MGM). Started off at great clip. Wired. $15,800.

Coliseum (WC) (1,800; 25)—"Win That Girl" (Fox). Rousing college story. Hits laugh spots. Good. $3,600.

Blue Mouse (Hamrick) (950; 50-75)—"Woman Disputed" (UA). Wired. Second week. $7,000.

Music Box (Hamrick) (1,000; 50-75)—"On Trial" (WB). Second week, okay. $10,000.

Winter Garden (U Chain) (650; 25)—"Take Me Home" (Par) and "First Kiss" (Par). Split week. Fair. $2,600. Very bad.

Pantages (1,500; 25-60)—"Companionate Marriage" (FN). Picture billed over vaude. $7,000.

Orpheum (2,700; 35-$1)—"Haunted House" (FN). Lita Grey Chaplin on stage big magnet. Very good. Curiosity. $11,200.

President (Duffy) (1,800; 25-$1.25)—"This Thing Called Love" (Duffy Players). Frances Dale and Donald Foster as leads. $3,700.

ALL BUFFALO OFF

Picture Houses Drop Below Previous Week's Grosses

Buffalo Dec. 11.

Business slid off several notches here last week, due to the approach of the holidays.

Estimates for Last Week

Buffalo (Publix) (3,600; 30-40-75)—"Revenge" (U. A.), "Step On It" stage. Good bill, but off; $27,100.

Hip (Publix) (2,400; 60)—"Manhattan Cocktail" and vaude. $17,000.

Great Lakes (Fox) (3,400; 30-40-75)—"Home Towners" (Fox). Good picture, but under $18,000.

Lafayette (Ind) (3,000; 40-60)—"Oh Kay" (F. N.). This one slipped plenty, with neither picture nor vaude meaning anything. $13,500.

"R-r-r-r-o-l-l On, Ball"
The South has caught on!
NORTH CAROLINA LEADS!

Meyer Davis opens the largest Bowling Alley establishment in the South at Charlotte.

Sport, Recreation, Entertainment and Music are synonymous with Meyer Davis.

Montreal Getting Shot On Holidays and Kids

Montreal, Dec. 11.
(Draw Pop.—600,000)
Weather—Wet and Cold

Worst week of year due to Christmas slump hit the town and grosses were away down below normal. Not much chance of catching up before end of year as conditions will be no better and may even be worse, since the Children's Act, barring youngsters under 16 from attending flickers even when accompanied by parents, is in force again and hundreds are being turned away with parents. Neighborhoods feeling the slump more than any.

His Majesty's billed American Music Drama Company to play Monday to Wednesday, but called it off on score of members of cast being ill. Theatre dark all week.

Estimates for Last Week

Palace (F.P.) (2,700; 45-75) "Jazz Singer" (Warner) Wired—Fine picture, which if played couple of weeks ago would easily have grossed $20,000 and maybe record. Christmas slump pulled it down to bare $16,000.

Capitol (F.P.) (2,700; 40-60) "Wedding March" (Par)—Another good one that failed because of conditions; $3,000 cut on previous gross and no better than $12,000.

Lowe's (F.P.) (3,200; 35 - 75) "Docks of New York" (Par) Vaudefilm—Ran close to red, but not because of picture or vaude, both well up to average. $11,500.

Imperial (Keith) (1,900; 35-50) "Take Me Home" (Par) Vaudefilm—Above average film and good vaude could not drag in crowds; $7,000.

Strand (U.A.) (800; 30-40) — Triple change; $2,500.

Empress (CA) (1,500; 25-35)—Changes.

M-G-M's 'Shadows,' Sound, Went Over Bristolphone's Wires—$14,000 and H.O.

Milwaukee, Dec. 11.
(Drawing Pop.—650,000)
Weather—Cold

The new picture leader crept in last week when Brin's Majestic, showing its first sound picture, "White Shadows," copped.

Vaude houses were again in the lead. Majestic played the MGM sound picture on the Bristolphone and got away to a flying start with the place jammed at all times. Picture holds over, doing better than $14,000.

"Mother Knows Best" left the Strand after three weeks, with business in the slump the third week. "Caught in the Fog," at Alhambra did fairly, while Jannings in "The Patriot," was so-so at the Wisconsin. "The Hometowners" did well enough at the Garden to hold over another week.

Merrill, last of the silent houses, is going sound this coming Friday.

Estimates for Last Week

Alhambra (U) "Caught in Fog" (WB) (1,800; 25-35-50) — Sound helped. Good play for a while and around $8,500.

Garden (Brin) "Hometowners" (WB) (1,200; 25-50-75)—Show well liked and built up. Ran into end of week well above $7,500.

Majestic (Brin) "White Shadows" (MGM) (1,500; 25-50-75) — First sound in this house over Bristolphone working and led street with $14,000. H. O.

Merrill (Fox) "Nothing to Wear" (Col) (1,200; 25-40)—Failed to click very strong. May be due to non-sound policy and probably Christmas depression. Not $3,200.

Palace (Keith) "Outcast" (F.N.) (2,400; 25-50-75)—Vaude featured. $15,000.

Riverside (Keith) "Avalanche" (Par) (3,000; 20-25-40-50-60) — Vaude big bet here. $9,500.

Strand (Fox) "Mother Knows Best" (Fox) (1,200; 25-50-60) — Dropped badly on last week of three week run. $7,000.

Wisconsin (Fox) "Patriot" (Par) (2,800; 25-35-50-60-75) — Failed to click big. No stage show and little else to offer. $13,000.

"Wedding March" Perfect Sound Flop in Topeka

Topeka, Dec. 11.
(Drawing Pop., 80,000)
Weather: Clear

"Wedding March" with sound, Topeka's first perfect sound flop. Pulled off at the Grand after two days, not having drawn the price of the advertising. "Manhattan Cocktail" finished the week; did some better, but new low record for house.

Everything in town fell off last week, pre-Christmas slump getting an early start.

Estimates for Last Week

Grand (1,400; 50) (National). "Wedding March" panned right and left by everybody. That was first day. Second day, "Manhattan Cocktail" substituted; $2,000.

Jayhawk (1,500; 40) (Jayhawk). "Masks of Devil" called one of Gilbert's worst. Without sound. "Avalanche" last half pulled enough to get high gross for week; $2,500.

Orpheum (1,200; 30) (National). Stock tabloid burlesque failed to hold up. "Loves of an Actress" film first half charged with part of reason. "Kit Carson" last half; $1,250.

Novelty (1,100; 40) (Crawford). Even two-for-one policy last half failed to do anything for fading business. "Power of the Press" first half and "Phantom City" last half no draw. Excellent acts, but they didn't pull; $1,100.

"Terror" in 3d Week At Portland, $10,000

Portland, Ore., Dec. 11.

"The Terror" retained popularity in third week at Music Box. Blue Mouse playing to good patronage in 2d week of "The Midnight Taxi."

Estimates for Last Week

Portland (Publix) (3,500; 35-60) "Varsity," film. Fair. Gene Morgan, m. c., ducked out without saying goodbye. Left F. & M. stage show in air. $16,000.

Broadway (WC) (2,000; 35-60) Lon Chaney's "West of Zanzibar." Pleased. $12,000.

Pantages (2,000; 35-50) vaude. Film, "Driftwood."

Oriental (Tebbetts) (2,700; 25-35) "Love Over Night." Fair. $8,800.

United (Parker-WC) (1,200; 35-50) "The Awakening." Popular. $12,000.

Music Box (Hamrick) (2,000; 35-50) "The Terror," 3d week. Strong. $10,000.

Blue Mouse (Hamrick) (1,000; 35-50) "Midnight Taxi." Audience pleaser. $4,000.

Dufwin (Duffy) (1,400; 25-$1.25) "New Brooms." Did well. $4,500.

"What the Dr. Ordered" Ad Stuff for "Mother" on Sex Angle Did Trick

Minneapolis, Dec. 11.
(Drawing Pop., 500,000)
Weather: Cold

"Hear what the doctor prescribed for a sex-starved girl who wanted only love," read the newspaper ads for "Mother Knows Best" at the State. And the public came to hear and see in droves.

This Fox production was the outstanding draw of the week here and did a surprising biz. Elsewhere, for the most part, they have been trying to sell this picture from the mother angle. Here Harold Finkelstein, Eddie Ruben and Ed. Seibel, State press agent, decided to exploit it as a sex film. The fruits of their ideas were tip-top takings. Gross exceeded all initial expectations.

"White Shadows," at the Minnesota, heralded as "startingly different—love, primitive and unashamed," turned in a disappointing total. Manager Ed Smith made a special plea for patronage via screen announcement lauding the picture as one of the year's best. The critics raved, too. But patronage dropped sharply from the preceding week. Still, gross sized up as highly respectable and would have been considered good for an ordinary attraction.

Hennepin suffered from a weak screen, "Power," and vaude below the recent high standard. "The Woman from Moscow" has unenviable distinction of giving the Strand its worst week of the season.

The first real cold spell of the winter did not help trade any. In practically every instance a drop from the previous week. Effects of Christmas shopping also beginning to be felt.

Estimates for Last Week

Minnesota (F. & R.-Publix) (4,200; 75)—"White Shadows" (M-G-M) and "Wonderful Girl," Publix stage show. Splendid entertainment. Picture lauded and well liked by patrons, but failed to demonstrate expected drawing power. Stage show also scored. Around $26,000. Drop of $6,000 from previous week with "Show Girl." Good enough considering cold weather, nearness of Christmas, etc., but not what picture of such outstanding merit deserved.

State (F. & R.-Publix) (2,500; 60)—"Mother Knows Best" (Fox). Playing up sex angles in exploitation brought in crowds from outset. "Hear the problem of sex starvation told in a talking drama" read the newspaper ads. "Flaming youth preferable to sex starvation?" blazoned forth posters in front of theatre. Heaviest male business in more than a year reported on opening days. Around $17,000. Within $1,000 of what "Uncle Tom's Cabin" week previously did. Remarkable under all circumstances and far beyond expectations. Picture made splendid impression.

Hennepin (Keith's) (2,890; 40-60)—"Power" (Pathe) and vaude. Picture and show failed to measure up in quality. Severe box-office slump. About $12,000. Drop of around $5,000 from previous week.

Strand (F. & R.-Publix) (1,500; 50)—"Woman from Moscow" (Par). Pola Negri heavy load. They just stay away when she's in a picture. $2,500. Worst week of season.

Lyric (F. & R.-Publix) (1,300; 35)—"Just Married" (Par). Pleasing picture, but too light to pull 'em in. $1,500. Bad.

Pantages (Pantages) (1,600; 25-50)—"Power of Press" and vaude. Nothing with any draw. $6,000. Surprisingly good under circumstances.

'Adoration' Shows Class In Tacoma with $6,200

Tacoma, Dec. 11.
(Drawing Pop., 125,000)
Weather: Cool

Tacoma biz seems to have taken a little jump despite approach of holiday season and people spending part of spare kale for gifts. Don and Iris Wilkins seem set for good spell at Broadway, the pair being liked.

Estimates for Last Week

Broadway (WC) (1,500; 25-50)—"Adoration" (FN). $6,200. Very big.

Pantages (1,500; 25-50)—"Anyone Seen Kelly" (U). $6,000.

Rialto (WC) (1,250; 25-35-50)—Show People" (MGM). $3,200.

Colonial (WC) (250; 25)—"Mating Call" (Par). $2,100.

"Uncle Tom" With Sound, $13,000, Met, Wash; H.O.

Washington, Dec. 11.
(White Population, 450,000)
Weather: Cold

Fox with "Win That Girl" and the Palace with "Moran of the Marines" ran neck and neck last week, both just sliding over $20,000. Fox added Fox short of George Bernard Shaw.

"Uncle Tom's Cabin" did enough to stick for a second week at the Met. Switch in bookings give the Earle a U. A. picture this week and sends the future Clara Bows back to the Palace.

Estimates for Last Week

Columbia (Loew)—"Woman Disputed" (UA) (sound) (1,232; 35-50). $13,300 first and $9,900 2d week, not bad.

Earle (Stanley-Crandall) "Outcast" (FN) (sound) (2,244; 35-50). Dropped even lower than preceding disappointing week; $11,800 about four below new standard intake.

Fox (Fox) "Win That Girl" stage show (3,432; 35-50-75). Under previous week but with holidays near, no complaint at $20,100.

Met (Stanley-Crandall) "Uncle Tom's Cabin" (U) (sound) (1,518; 35-50). Got enough to go second week; $13,000; first "Tom" show in 20-odd years in the town.

Palace (Loew) "Moran of Marines" (Par) (sound) (2,372; 35-50). Drop here, but not to same extent as chief opposition. Close enough to make $20,100 a tie.

Best Xmas Present Always Welcome
for $10
Year's Subscription to Variety

Xmas' 1st Sock—Roxy Dives $35,000; German War Film Surprises, $40,400

$2 Talkers Feel Pressure—$71,200 for Capitol—"Barker's" Half Week, $7,450—"Fool" Down

They're shopping—but not at the theatres.

Broadway felt the first Xmas pressure last week and film grosses added to that stock market headache. With the theatres preparing to take the initial pre-holiday slap this week, the first snow of the winter helped inaugurate the expected slump by badly denting the past Saturday. Current strong screens, strengthened to offset the seasonal dive, probably won't be able to better last week's total as a whole.

Neither the Capitol or Strand did badly last week. "Submarine" turned in $71,200 on the M-G site and "Caught in the Fog" did $39,400 for Moe Mark's chalet.

Against this the other two big grinds were decidedly off. "Riley the Cop," a title which kept the women away, let the Roxy slide to $81,800 which means a mere dip of $35,000 from the preceding stanza. "Someone to Love" also failed to develop any strength at the Paramount where $66,700 trickled through the windows, and that's $3,000 behind the predecessor.

Applause and Hisses

A surprise and the real business of the Street went to "Behind the German Lines" at $40,400 for its first week at the Rialto. A check on the lobby revealed a strong Teutonic and male draw, as many as 15 to 20 men going by the gate to one woman. Some spirit on the inside, too, in that applause sponsored retaliatory hissing. At the other Publix twin "Woman Disputed" exited to $20,200 after four weeks.

U's Colony couldn't do much with "Marriage by Contract" which had previously played down the street at the Embassy, but $11,400 is considered fair in lieu of the gift buying stampede. The Cameo hung up $6,100 on the holdover of "The Somme."

Twice daily talkers were inclined to roll with the annual blow. "Singing Fool" fell $6,000 short of its terrific $44,000 figures at the Winter Garden and practically all in this class were down three or four thousand. "The Viking" didn't impress unusually in doing $7,000 on its first full week at the Embassy, while "Interference" found too much outside strength to make more than $14,500 out of the hand. "Jimmy Valentine" was in on the descent despite a snappy $18,500.

Week's opening was "The Barker" at the Central. Plus the $5.50 premiere this latest FN entrant grabbed $7,450 from a Wednesday night start. "Four Devils" went back to four figures at the Gaiety while "On Trial" substracted over $4,000 from its previous week in doing $15,200.

Estimates for Last Week

Astor—"Jimmy Valentine" (M-G) dialog (1,120; $1-$2) (5th week). Fell away with rest as first inkling of shopping period; $18,500, good standup figure.

Cameo—"The Somme" (New Era) (549; 50-75). Dropped on 2d week and out; $6,100.

Capitol—"Submarine" (Col) (4,620; 35-50-75-$1-$1.50). Previously at Embassy for run, so $71,200 not bad here in face of depression along street.

Central—"The Barker" (FN) dialog (922; $1-$2) (2d week). Producer-distributor's first all talker had $5.50 premiere Wednesday; nabbed $7,450 by end of week; good and considered to have nice chance for stay.

Colony—"Marriage by Contract" (T-S) sound (1,980; 50-75-$1). Another one to have previously played Embassy; did fairly, allowing for conditions; $11,400.

Criterion—"Interference" (Par) dialog (861; $1-$2) (4th week). Dropped away a little but $14,500 not bad.

Embassy—"The Viking" (M-G) (596; $1-$2) (3d week). First full week failed to bring signs of long sojourn; $7,000; Universal reported after house for "Show Boat."

Gaiety—"Four Devils" (Fox) sound (808; $1-$2) (11th week). Continues to turn some profit and will try to hold on until execs ready to trot out "The River" (Fox); $7,300.

Paramount—"Someone to Love" (Par) (3,666; 40-65-75-85-$1). Rogers-Brian combo again showed lack of strength; twosome has now had crack at this house with and without sound; light in both cases; last week theatre off average again at $66,700.

Rialto—"Behind the German Lines" (Ufa-Par) (1,960; 35-50-75-85-$1) (2d week). War picture surprised by strength; seems to be getting 85 per cent male attendance, but plenty of that at $40,400; good figure and comparatively street's best for off week.

Rivoli—"Woman Disputed" (UA) sound (2,200; 35-50-75-85-$1). Talmadge picture out after fourth week to $20,200; nothing startling on run but okay; "Revenge" (UA) current.

Roxy—"Riley the Cop" (Fox) sound (6,205; 50-75-$1-$1.50). Neither title nor picture helped; house dropped $35,000 below preceding week; $81,800, not good here regardless of circumstances.

Strand—"Caught in Fog" (WB) dialog (2,900; 35-50-65-75). Did well around $39,000.

Warners—"On Trial" (WB) dialog (1,360; $1-$2) (4th week). Also among skidding contingent; $15,200.

Winter Garden—"Singing Fool" (WB) dialog (1,493; $1-$2-$3) (13th week). Smash film took first noticeable dip of stay; about $6,000 drop from previous week, for $38,300.

Granada, Now Publix, Very Good at $23,000

San Francisco, Dec. 11.
(Drawing Pop., 750,000)
Weather: Unsettled

Last week saw Publix once more operating its own picture houses locally, dominating the town numerically, with three de luxe houses as against one operated by West Coast Theatres. Latter, Loew's Warfield, had clear sailing and continued to cop the town honors.

Granada, ace Publix house, got a break through three holdovers along the main stem, and did its best week in some time.

Talk of the town continues to be the Embassy, where "The Singing Fool," on sixth week, ran practically neck and neck with previous week. Decided to continue for three weeks longer.

"Abie's Irish Rose" in a third week at the California. With aid of several theatre parties on successive nights got a satisfactory gross. St. Francis held "Lilac Time" four days over two weeks.

Orpheum's junior house, Golden Gate, clicking consistently, took a jump last week with RCA Photophone scored picture, now to be regular house feature. Orpheum (senior) showed considerable improvement over what it has been doing, while Pantages clicked along at about usual gait.

Neighborhood houses not so forte.

Estimates for Last Week

Warfield (Loew-W. C.)—"West of Zanzibar" (M-G-M) (2,672; 50-65-90). With Lon Chaney surefire and one of Fanchon & Marco's strongest stage ideas, headed by Rube Wolf, close to $30,000. Best in some weeks.

Granada (Publix) — "Varsity" (Par) (2,785; 50-65-$1). Heavy exploitation and "Buddy" Rogers get credit for draw. Henry Busse, m.c. rapidly entrenching himself. Publix stage show excellent. $23,000.

Embassy (Wagnon)—"Singing Fool" (WB) (1,367; 50-65-90). A checkup shows 186,762 paid admissions on first six weeks of this Jolson opus (excluding special midnight premiere) as compared with 168,762 paid admissions on first six weeks of "The Jazz Singer." Sixth week, $14,800. House nut not over $6,500.

California (Publix)—"Abie's Irish Rose" (Par) (2,200; 50-65-90). Third and final week. $9,000. Profitable.

St. Francis (Publix)—"Lilac Time" (FN) (1,375; 35-65-90). Second or extended run for this Colleen Moore air feature. Final four days $3,000.

Victory, Prov., Wired In Good Week at $8,000

Providence, Dec. 11.
(Drawing Population, 315,000)
Weather: Pleasant

Flappers went for "Varsity." Theatre billed Shaw and King George on the bill.

At Victory, just wired, grosses up. "Lonesome" (U) had great week, showing of the talker prolog as ballyhoo helping out.

Estimates for Last Week

Majestic (Fay) (2,200; 15-75)—"Varsity" (Par). Strong on collegiate appeal. $11,200.

Loew's State (3,800; 15-50)—"West of Zanzibar" (M-G-M). O. K. One of Chaney's best; $22,500.

Victory (Keith's) (1,500; 15-50)—R. C. A.'s sounded "Lonesome." $8,000. Good.

Strand (Ind) (2,200; 15-50)—"Outcast" (FN) got away to poor start, but did better as week progressed. About $9,500.

Russian Title Change

"The Yellow Ticket," a Russian made picture, will probably be changed to "The Yellow Pass."

The "Ticket" was produced by A. H. Woods as a play, who also owns the American picture rights.

"Zanzibar" Only Fair In Balto, to $16,000

Baltimore, Dec. 11.

Announcement that Lester Bryant is to install a dramatic stock in the Auditorium removes this theatre from the film rank possibilities. At the same time Frederick C. Schanberger, Sr., scotches the rumor that there will be a shift of Shubert bookings from the Maryland to the Auditorium.

Pre-Xmas shopping is beginning to cut into the picture grosses, particularly the afternoon trade.

Estimates for Last Week

Century (Loew), "Show People" (Wired) (3,200; 25-60). Equalled draw of "Cardboard Lover." Big tie-up with local Hearst press. All around good bill with "Crinoline vs. Jazz" on stage. Last week of Ted Claire as m. c.

Stanley (Loew, Stanley, Crandall) "West of Zanzibar" (Wired) (3,600; 25-60). Last Chaney film played Century ("While City Sleeps") to excellent business. This one routed to larger capacity house where, due to weird type of story, it appealed largely to masculine trade. Just fair draw at $16,000.

Rivoli (Wilson Amusement Co.), "Romance of Underworld" (Wired) (2,000; 25-60). House has advantage of low overhead. Owned by a close corporation, and hasn't financing drains of other theatre properties. Matinees big only on exceptional occasions.

Valencia (Loew, U. A.), "His Private Life" (Wired) (1,500; 25-50). Pretty good week compared with average first runner in this upstairs house.

New Garden (Schanbergers), "How to Handle Women" and K.-A. vaude (3,200; 25-50). Little under average, due largely to last-minute confusion on vaude bookings. Week fair, but under average.

Parkway (Loew, U. A.), "Revenge" (Wired) (1,000; 15-35). Picture no wow when at downtown Stanley, and did nothing to talk about here. Pre-holiday slump figured; $2,800.

Toronto Censors Butchered "Mating Call" at Pans

Toronto, Dec. 11.
(Drawing Population, 700,000)
Weather: Cold

Canadian exchanges recently decided that when such serious cuts were ordered by censors as to affect an entire film story, they would return the print to the United States, save themselves the import duty and sell something else.

This week this decision was tossed in the ash can and the result was a sock in the jaw for Fred Schafer who had "The Mating Call" (Par) at Pantages. Schafer booked the picture before the scissors had spoiled it by elimination of almost 1,000 feet. The draw was under $10,000, drop of $3,000 on the previous week when the rest of the town going ahead.

Tivoli again held very strong with second week of "Lilac Time" (FN) and drew almost $14,000, $10 a seat, and equals house record in presound days. Tom Daly burned up the wires trying to get an early release on the King George Movietone. Got release Saturday and swung in the print with third week of Colleen Moore film.

"The Wedding March" (Par) had the benefit of a smart campaign in which good use was made of Von Stroheim's name and drew to about $15,000 after a powerful opening. Eddie Laughton, Jack Arthur's new m. c., hit stride and gave them a good stage show.

John Gilbert, seldom getting into Loew's, shoved that house up a notch at $12,500 for "Masks of Devil." Matinee biz also showed increase with evening shows slightly off.

Estimates for Last Week

Tivoli (FP) "Lilac Time" (FN) (1,400; 35-65). Second week strong, practically capacity at $15,000 with 11 a. m. opening and midnight closing. Again held over.

Uptown (FP) (3,000; 30-65) "Wedding March" (Par). Good campaign and stage show helped boost this one well above average at $15,000.

Loew's (2,300; 30-60) "Masks of the Devil" (M-G). Matinee biz strong, evenings slightly off; $12,500. Seldom Gilbert picture spotted in this house.

Hip (FP) (2,600; 30-60) "Man's Past." Stage show built up smart afternoon trade with picture not meaning much. Good enough at $12,000.

Pantages (FP) (3,400; 30-60) "The Mating Call" (FP). Censors ruined this one. Sunk house to under $10,000.

Juanita Montayna Wanted

Los Angeles, Dec. 11.

Juanita Montayna, screen actress, who recently dropped her $1,000,000 damage suit against Wallace Beery, is wanted by the police for questioning in connection with the $500 jewelry robbery in the home of Mrs. Frank Kelley.

Jannings Lets Chicago Slide, $39,000; Oriental-McVickers Top, Each $40,000

Loop Generally Off—"Wildcat" Strong with $11,000 at Orpheum—$26,000 for Banky at U. A.

Chicago, Dec. 11.
Weather: Cold, favorable

After a previous seven days of great business, pictures headed into its pre-Christmas slump. The Chicago dropped $11,000, the worst toboggan in the Loop, with "Sins of the Fathers" at $39,000. Legit houses held up.

In its ninth week "Singing Fool" took its first real slide, going from $46,000 to $40,000. Still in big money, spite the cut, and tieing with the Oriental for first place last week.

Roosevelt cracked $4,000 to $18,000 with the third week of "White Shadows." Not dangerous yet. Oriental, despite an additional midnight show Saturday, dropped off $6,500 with "Show Girl" and a good stage display. Nevertheless $40,000.

Some bright spots among the clouds. Monroe repeated "Seventh Heaven" for the third time for a strong $5,800. United Artists held its head up at $26,000 for the first week of "The Awakening." "Little Wildcat" showed $11,000 at the Orpheum and is held over. "Stolen Love," at State-Lake, was supported by Ford and Glenn, local radio stars, and got $20,000. Neighborhoods off.

Estimates for Last Week

Chicago (Publix) — "Sins of the Fathers" (sound) (Par), "Blossoms" unit (4,400; 50-75). Jannings film made poor showing in slump; $39,000; previous week was $50,000.

McVicker's (Publix) — "Singing Fool," dialog (WB) (2,200; 50-75). Included in the drop, but $40,000 in ninth week pretty biz.

Monroe (Fox)—"Seventh Heaven" (sound) (Fox) (975; 50-75). Gaynor-Farrell picture played here for third time; okay at $5,800.

Oriental (Publix) — "Show Girl" (sound) (FN) and "Gypsy Land," Publix unit (3,200; 50-75). Dropped $6,500 despite strong stage show; $40,000.

Orpheum (Warner)—"Little Wildcat" (sound) (WB) (760; 50). Relatively best showing among new films in Loop; $11,000 for 760 seats and held over.

Roosevelt (Publix)—"White Shadows" (sound) (M-G-Cosmo) (1,700; 50-75). Third week, $18,000; still profitable.

State-Lake (Keith)—"Stolen Love" (FBO) and vaude (2,200; 50-75). Ford and Glenn, local radio team, on stage; oke at $20,000.

United Artists (U. A.)—"The Awakening" (sound) (UA) (1,702; 50-75). First week at $26,000; good.

"On Trial" Fails to Inveigle Enough in K. C.

Kansas City, Dec. 11.

As though the pre-holiday weeks were not bad enough, a cold wave, coupled with a near epidemic of flu, came close to putting the finishing touches to the show business last week. Prospects for current week not so promising either.

All of the downtown houses offered big pictures and "names," but managers might just as well have saved their money, as grosses were off in all places.

Newman with "On Trial" thought the picture would stay for at least a couple of weeks, but it did not draw as expected, and went out. Clara Bow's latest, "Three Week-Ends," went in.

"West of Zanzibar" at Midland, and brought Lon Chaney back in, to some, a hideous portrayal of an outcast. Given lots of publicity but the customers don't care for such creepy things. Mainstreet with "Annapolis" and nice stage show, and the Pantages "Companionate Marriage" and vaudeville held up better than the others, with the stage shows doing it. Uptown, Universal's big suburban first runner, had its first "talker" Saturday, "Lonesome." This house, with vaudeville, has gone all sound, and will use talking shorts.

Estimates for Last Week

Loew's Midland—"West of Zanzibar" (4,000; 25-35-50). Didn't help Lon Chaney any. Talking short subjects; $15,000.

Mainstreet — "Annapolis" (3,200; 25-35-50-60). Musical comedy prolog, something new, fitted nicely with picture. Stage show. Sunday opening big, but balance of week not up to average; $12,000; low.

Newman—"On Trial" (1,980; 25-40-60). Newspapers gave nice reviews, but no rave. Good all talker, but still failing to convince many; $15,000.

Royal—"Land of Silver Fox" (920; 35-50). Rin-Tin-Tin picture and publicity read "Hear him talk, bark, snarl, whimper, yelp." Not the picture for this little de luxe, but great for the kiddies. After Saturday the poor dog was lonesome; $2,200.

Pantages — "Companionate Marriage" (2,200; 25-35-50). It was at this theatre that the couple who started the companionate marriage thing made their first vaude appearance. Thought the picture would be push-over and business held up fairly. Stage show held it up; $9,100.

Uptown's picture was "Baby Cyclone" with stage show. At the Globe Bridge Players featured in "So This Is London"; the screen feature was "A Reno Divorce."

Keith's Memorial Off $7,000 Last Wk., $27,000

Boston, Dec. 11.

Clara Bow in "Three Week Ends" at the Metropolitan grossed $43,900, $600 over the figure chalked up on the Fannie Brice personal appearance the previous week.

Excepting the Met, which held up fairly well, picture and vaudfilm houses were down last week. Keith's Memorial, playing vaudfilm, got $27,000, seven grand under week before and not easily explained.

Loew's State showing "Masks of the Devil" fell to $17,800.

"The Terror" (Warner) at the Olympia and Fenway in second week played to good houses. Both theatres have cleaned up on all talker bills. "The Singing Fool" (Warner) at the Scollay Square is still favorite. Picture is now showing in suburbs but holds up in last downtown house. Netoco Casino, formerly Waldron's burlesque, is running slowly. Old pictures for lowbrow trade seem to be the order of things.

Loew's Orpheum had big week with "Show People" and vaude.

Estimates for Last Week

Met (4,000; 50-60-75) "Three Week Ends" (Par), Rodemich band and Oscard's revue. Good week at $43,900.

Keith Memorial (vaudfilm, 3,000; 50-$1) Menjou in "His Private Life" (Par) and stage show. Not so good at $27,000.

Keith-Albee (vaudfilm, 3,000; 35-60) "Romance of Underworld" (Fox) and vaude without headliner. Julian Eltinge ill; $21,000.

State (4,000; 50-60) "Masks of Devil" (M-G-M). Dancers with stage orchestra; $17,800.

"Week Ends" Got $33,100 At Missouri, St. Louis

St. Louis, Dec. 11.

With "Singing Fool," in its third week at the Midtown, and smashing records and Eddie Peabody taking up a real white man's burden as the new m. c. at the Missouri, the other big picture houses were holding their own last week, with big crowds the rule both downtown and up.

Estimates for Last Week

Loew's State (3,300; 25-35-65)—"Masks of Devil." Gilbert picture did fairly. $13,900.

Ambassador (Skouras) (3,000; 35-50-65-75) — "Three Week Ends." Clara Bow's latest gave her followers big kick. Ed Lowry's stage show another wow. $33,100.

Missouri (Skouras) (3,800; 35-50-65-75)—"Someone to Love." Picture termed "light but entertaining." Eddie Peabody and his banjo in first week as m. c. $24,900.

Midtown (Skouras) (1,400; 50-75-$1)—"Singing Fool." Third week of record breaker.

Grand-Central (Skouras) (1,700; 50-75)—"On Trial." Second week of this all-talker. More word-of-mouth advertising than any attraction at this theatre in many a day.

St. Louis (4,280; 35-65)—"Freedom of Press." Interesting Will Mahoney topped good vaude bill.

LaRocque's Heady Work

Los Angeles, Dec. 11.

Rod La Rocque did a little heroing at the First National studio in Burbank when a flimsy dress worn by Billy Dove caught fire from studio lamp.

As a result of La Rocque's fast thinking in smothering the flames with his coat, Miss Dove escaped with only minor burns.

COSTUMES FOR HIRE
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Comparative Grosses for November

Below is a table of grosses during November for towns and houses as listed. The high and low gross figures for the theatre are given, with the title of the picture, week played and gross for that week.
When theatre also employs stage show that is indicated.

NEW YORK

	Nov. 3	Nov. 10	Nov. 17	Nov. 24
CAPITOL High .$98,200 Low .. 30,000	"The Wind" $78,400 Stage Show	"Show People" $88,700 Stage Show	"Show People" $78,250 Stage Show	"Masks of Devil" $81,400 Stage Show
PARA-MOUNT High .$89,000 Low .. 49,100	"Woman from Moscow" $75,200 Stage Show	"His Private Life" $65,100 Stage Show	"Home-coming" $65,300 Stage Show	"Manhattan Cocktail" $69,600 Stage Show
ROXY High $143,900 Low 79,000	"Dry Martini" $95,000 Stage Show	"Red Dancer" $120,300 Stage Show	"Red Dancer" $91,850 Stage Show	"Napoleon's Barber" (all talking short bill) $116,800 Stage Show
STRAND High .$74,000 Low .. 15,000	"Show Girl" $44,000 All Sound Program	"The Terror" $40,100 All Sound Program	"The Terror" $18,900 All Sound Program	"Outcast" $39,400 All Sound Program

CHICAGO

	Nov. 3	Nov. 10	Nov. 17	Nov. 24
CHICAGO High .$71,000 Low .. 33,000	"The Racket" $44,000 Stage Show	"Masks of Devil" $46,000 Stage Show	"Fazil" $45,000 Stage Show	"3 Week Ends" $50,000 Stage Show
McVICKERS High .$53,000 Low .. 13,000	"Singing Fool" $48,000	"Singing Fool" $48,000	"Singing Fool" $48,000	"Singing Fool" $46,000
MONROE High .$12,500 Low .. 2,700	"Plastered in Paris" $5,100	"Win That Girl" $3,900	"Dry Martini" $4,100	"Me, Gangster" $7,600
ORIENTAL High .$52,000 Low .. 29,000	"Compan-ionate Marriage" $36,000 Stage Show	"The Crash" $40,000 Stage Show	"Outcast" $48,000 Stage Show	"Dream of Love" $46,500 Stage Show
ORPHEUM High .$16,900 Low .. 4,800	"Home Towners" $12,500	"Home Towners" $10,400	"Home Towners" $9,500	"Home Towners" $9,800
ROOSE-VELT High .$31,000 Low .. 9,000	"Mother Knows Best" $18,500	"Mother Knows Best" $16,000	"White Shadows" $22,000	"White Shadows" $24,000
STATE-LAKE High .$34,000 Low .. 16,000	"Show Folks" $20,000 Vaude	"Singapore Mutiny" $20,000 Vaude	"Annapolis" $22,000 Vaude	"Romance of Underworld" $22,000 Vaude
UNITED ARTISTS High .$40,000 Low .. 16,000	"Revenge" $28,500	"Revenge" $23,500	"Submarine" $25,500	"Submarine" $23,000

SAN FRANCISCO

	Nov. 3	Nov. 10	Nov. 17	Nov. 24
WAR-FIELD High .$36,140 Low .. 16,700	"Masks of the Devil" $27,000 Stage Show	"Beggars of Life" $27,500 Stage Show	"Outcast" $29,000 Stage Show	"Romance of Underworld" $28,000 Stage Show
GRANADA High .$34,100 Low .. 6,200	"Battle of Sexes" $17,000 Stage Show	"His Private Life" $15,000 Stage Show	"Woman Disputed" $19,000 Stage Show	"Manhatten Cocktail" $17,000 Stage Show
CALI-FORNIA High .$34,000 Low .. 6,200	"Lilac Time" $19,000	"Lilac Time" $14,000	"Abie's Irish Rose" $22,000	"Abie's Irish Rose" $14,000
ST. FRANCIS High .$22,200 Low .. 5,200	"Dancing Daughters" $7,300	"Dancing Daughters" $6,000	"Revenge" $8,000	"Lilac Time" $6,500
EMBASSY High .$24,300 Low .. 7,000	"Singing Fool" $24,300 (Record) All Sound	"Singing Fool" $22,000 All Sound	"Singing Fool" $19,500 All Sound	"Singing Fool" $15,000 All Sound

BUFFALO

	Nov. 3	Nov. 10	Nov. 17	Nov. 24
BUFFALO High .$42,000 Low .. 17,000	"Docks of N. Y." $26,000	"Woman Disputed" $22,000		"Masks of Devil" $30,000
HIP High .$28,000 Low .. 6,000	"Moran of Marines" $26,000	"Craig's Wife" $17,000		"Show People" $21,000
GREAT LAKES High .$40,000 Low .. 6,000	"The Terror" $20,000 All Sound	"The Terror" $15,000 All Sound		"Mother Knows Best" $17,000 All Sound
LAFAY-ETTE High .$28,000 Low .. 7,000	"Show Girl" $21,000	"Gang War" $21,000		"Subma-rine" $22,000

MINNEAPOLIS

	Nov. 3	Nov. 10	Nov. 17	Nov. 24
MINNE-SOTA High .$45,000 Low .. 20,000	"Woman Disputed" $30,000 Stage Show	"Docks of N. Y." $27,000 Stage Show	"Varsity" $25,000 Stage Show	"Show Girl" $32,800 Stage Show
STATE High .$28,000 Low .. 4,500	"The Tempest" $14,000 All Sound	"Sunrise" $16,000 All Sound	"Revenge" $11,000 All Sound	"Uncle Tom's Cabin" $16,900 All Sound
HENNE-PIN High .$18,500 Low .. 5,000	"Show People" $17,000 Vaude	"The Cam-eraman" $16,000 Vaude	"Beau B'way" $15,000 Vaude	"Masks of Devil" $17,500 Vaude

BALTIMORE

	Nov. 3	Nov. 10	Nov. 17	Nov. 24
CENTURY High .$27,000 Low .. 15,000	"Moran of Marines" $21,500 Stage Show	"Varsity" $21,500 Stage Show	"Woman f'm Moscow" $20,000 Stage Show	"The Wind" $21,000 Stage Show
STANLEY High .$28,000 Low .. 15,000	"White Shadows" $23,000	"Revenge" $16,000	"The Awakening" $16,000	"Masks of Devil" $17,000
VALENCIA High . $7,000 Low .. 3,000	"Wings" $4,600 All Sound	"White Shadows" $5,600 All Sound	"Avalanche" $3,600 All Sound	"Napoleon's Barber" $3,000 All Sound
PARKWAY High . $6,000 Low .. 2,500	"While City Sleeps" $2,800 All Sound	"Woman Disputed" $3,700 All Sound	"Wings" $4,500 All Sound	"White Shadows" $4,800 All Sound
NEW High .$13,000 Low .. 6,500		"Melody of Love" $8,000 All Sound	"Lonesome" $6,500 (New low) All Sound	
NEW GARDEN High .$14,000 Low .. 9,000	"The Cheer Leader" $11,500 Vaude	"Hot Heels" $8,000 Vaude	"Don't Marry" $10,000 Vaude	

KANSAS CITY

	Nov. 3	Nov. 10	Nov. 17	Nov. 24
MAIN-STREET High .$30,000 Low .. 8,000	"The Toilers" $16,000 Vaude	"The Cavalier" $14,000 Vaude	"Haunted House" $19,000 Vaude	"Outcast" $20,000 Vaude
LOEW'S MIDLAND High .$28,000 Low .. 11,000	"Woman Disputed" $18,000	"Revenge" $18,000	"Show People" $19,500	"Masks of Devil" $19,000
PANTAGES High .$26,000 Low .. 5,000	"Black Butterflies" $9,700		"College" $12,200	"The Crash" $10,200
NEWMAN High .$33,000 Low .. 8,000	"Singing Fool" $12,000	"Fleet's In" $14,000	"Varsity" $14,700	"Docks of N. Y." $12,000

LOS ANGELES

	Nov. 3	Nov. 10	Nov. 17	Nov. 24
CRITERION High .$23,800 Low .. 1,800	"Wedding March" $14,500	"Wedding March" $12,200	"Lilac Time" $12,400	"Lilac Time" $9,000
EGYPTIAN High .$14,000 Low .. 6,000	"Battle of the Sexes" $8,500	"The Cameraman" $9,000	"Revenge" $7,100	"The Patriot" $7,500
LOEW'S STATE High .$48,000 Low .. 13,500	"Masks of Devil" $24,500 Stage Show	"Show People" $33,000 Stage Show	"West of Zanzibar" $26,000 Stage Show	"Outcast" $25,500 Stage Show
METRO-POLITAN High .$57,800 Low .. 15,600	"Take Me Home" $22,000	"Moran of Marines" $24,700	"Private Life" $16,500	"Manhattan Cocktail" $20,000
UNITED ARTISTS' High .$37,380 Low .. 6,180	"Woman Disputed" $11,500	"The Awak-ening" $20,500	"The Awak-ening" $13,500	"Hit of Show" $10,000
WARNER BROS. High .$38,800 Low .. 16,000	"Singing Fool" $28,000	"Singing Fool" $29,000	"On Trial" $27,000	"On Trial" $21,000

SEATTLE

	Nov. 3	Nov. 10	Nov. 17	Nov. 24
SEATTLE High .$22,000 Low .. 12,000	"Moran of Marines" $15,000 Stage Show	"Docks of N. Y." $18,000 Stage Show	"The Outcast" $14,000 Stage Show	"Me, Gangster" $14,000 Stage Show
FIFTH AVE. High .$24,250 Low .. 11,000	"Dancing Daughters" $18,000	"Air Circus" $12,000	"White Shadows" $16,300	"Masks of Devil" $16,000
BLUE MOUSE High .$14,200 Low .. 5,000	"Perfect Crime" $10,000 All Sound	"Perfect Crime" $7,000 All Sound	"Midnight Taxi" $9,500 All Sound	"Woman Disputed" $10,500 All Sound
MUSIC BOX High .$17,000 Low .. 8,000	"Singing Fool" $9,300	"Singing Fool" $8,700	"On Trial" $8,500	"On Trial" $11,500
GARDEN High . $3,800 Low .. 2,500	"Michigan Kid" $2,600	"Fleet's In" $2,900		"Burning the Wind" $3,200
PAN-TAGES High .$22,500 Low .. 4,800	"Mother Machree" $6,300 Vaude	"Stool Pigeon" $6,200 Vaude		"The Apache" $8,800 Vaude
ORPHEUM High .$16,000 Low .. 6,500	"Water-Front" $9,100 Vaude	"Goodbye Kiss" $10,000 Vaude	"Show Folks" $11,000 Vaude	"Sal of Singapore" $9,300 Vaude

TOPEKA

	Nov. 3	Nov. 10	Nov. 17	Nov. 24
GRAND High . $9,000 Low .. 2,800	"Tenderloin" "Bachelors" $4,000 All Sound	"Lights of N. Y." $2,900 All Sound	"Singing Fool" $9,000 (Record) All Sound	"Singing Fool" "State St. Sadie" $4,000 All Sound
JAYHAWK High . $4,600 Low .. 1,900	"Moran of Marines" $3,800	"Varsity" $3,100	"Take Me Home" $2,500	"Battle of Sexes" $3,000
NOVELTY High . $3,200 Low .. 1,200	"Subma-rine" $2,200 Vaude		"The Crash" $1,600 Vaude	'Out of Ruins' "Lone Wolf's Daughter" $1,200 (New low) Vaude
ORPHEUM High . .$2,200 Low .. 450	"Farmer's Daughter" "None but the Brave" $800			"Prep and Prep" "King Cowboy" $1,800

(Continued on page 20)

Arbitration Still On Between W. E. and Warner

Los Angeles, Dec. 11.

Samuel Untermyer is now sitting as arbitrator, listening to testimony and examining documents, in the long-standing disagreement between Warners and Western Electric.

The claim was made by Warners two years ago when they were in financial difficulties and W. E., they allege, did not keep faith with them.

At the time W. E. bought back the exclusive Vitaphone rights they had granted Warners and instead issued them a license to use the device.

It was agreed that Warners were to receive a percentage of royalties on Vitaphone collected from other licensees by W. E. The quarrel hinged upon the terms. Warners declined a proposition to accept 37½ per cent. of the eight per cent. of gross rentals from other licensees' productions which W. E. was to receive.

The whole tangle was finally referred to Untermyer to see what he could do to satisfy both parties.

Meantime Warners are holding up their own talking device which presently lacks proper amplifation in the hope they may make a new deal with W. E. for amplifaction. Their talking device can sell for $2,500.

Karl Dane Fooled Woman and Colony

Los Angeles, Dec. 11.

Karl Dane, M-G-M comedian, was only joking when he introduced Thais Valdamer as his wife. The latter has filed suit for $75,000 alleging she was seduced on a promise of marriage made last June. Nov. 12 Dane walked out. Meanwhile she had been living with him.

All Hollywood was fooled as well as Thais. It was commonly understood the pair were married.

Par Abandoning Westerns

Los Angeles, Dec. 11.

Paramount followed M.G.M. in abandoning production of western pictures by declaring it will make one more Zane Grey story, then quit.

This leaves First National as the only big line company in westerns. F. N. has three more Ken Maynards to complete its 28-29 program and after that, is is undecided what action it will take on further production of the western type of picture.

Experience has proven to the big line companies western pictures are a losing proposition because unable to get distribution in first or second run theatres.

Trade Paper Transaction Probed by Stockholder

Adelbert B. Sweetland, former president of the Exhibitors' Trade Review, picture trade paper (not Exhibitors' Daily Review), has been ordered by the Appellate Division (N. Y.) to deliver all papers, accounts and books for inspection by James M. Davis, minority stockholder in the publication before Sweetland sold it to George C. Williams recently.

While Sweetland was two-thirds owner of the stock, Davis on behalf of himself and the other minority stockholders wanted to know more about the deal, which originally involved $75,000 but was later reduced to $30,000.

When Williams bought the picture paper he paid $10,000 in cash with the proviso that another $10,000 would be paid in cash within four months if everything was found to be satisfactory, and the balance of $55,000 would be paid in gold bonds. Williams eventually balked at some of the representations concerning the Exhibitors' Trade Review and settled for $30,000, which was paid. Davis wants to know what became of the dough when Sweetland took the $30,000.

Sweetland appealed from a lower court ruling to the same effect that he produce his papers and records.

The former Exhibitors' Trade Review is now called Moving Picture Review and Theatre Management. It is published by Edward H. Causey, with Harry Ormiston, managing editor.

Amusements Join Moderately In Recovery From Big Crash

The amusements as a group shared moderately in the second day of the recovery from last week's collapse of prices on the Stock Exchange. Prices tell the story: Loew top at 84 from Saturday bottom of 58½; Paramount steady at 52 from 49¾; Fox, 92½ from bottom of 88; Warner Bros. touched 111 from slump to 101, but eased off a point or two in the momentary setback around 2 o'clock. Keith did a quick recovery to 39½, then slid back a bit.

The point and the moral of the whole market movement first violently down and then cautiously up, was that the stocks that had been most boldly manipulated up were the first to take the toboggan and the last to take on courage for a stand on the upside. That broadly covers the group although individual considerations figured.

Reiteration of estimates of $5 net this year for Paramount, all unofficial but entirely credible, helped that stock. Loew had done very little in the way of keeping pace with the big bull market and was in strong position. It is "Ex" its regular quarterly 50 cents and also its $1 usual extra, Dec. 13, and lastly it did not have a large and weak long following among the public, attracted by sensational ticker performances. Its extreme drop was from 66 to 58 and by yesterday noon it had made up three-quarters of the loss at 64, opening up more than a point net at 63⅛.

Radio-Keith suffered badly from a number of complaints within itself and outside. It was in the midst of an inspired advance under frank and unblushing auspices. It had been shoved up rapidly from 33 to 51, and even before the cyclone hit the list Thursday, the short sellers had picked it out as a soft spot. A tip on the stock was industriously circulated, much touting originating in brokerage offices with "ground floor" information.

Stocks Melted

The tip was predicated on the boom in Radio Corp. which had skyrocketed to 420. When the whole list broke and then Radio was swept into deep water, Radio-Keith melted under fire. From its level of 45 early last week to the bottom on Saturday nose-dive went to 34¼, 11 points in three days. If it had not had strong banking support probability is it would have broken worse than that

Warner was another that harbored a stale long following that had been in and out all the way up from 75, taking profits on bulges again and again and finally tied in above 130. These were shaken out pretty completely. There appeared to be little support coming from stock's sponsors. It was the last of the amusements to ge into action both Monday and yesterday, and even when it had made progress yesterday it seemed to find difficulty in holding the advance.

Fox's Surprise

Fox staged a surprise. It had long been gossip among traders wise in showdom that Fox was not a buy for the immediate advance, that its sponsors stood ready to support it around 95, but were not disposed to bid it up at this time, the company using all its energies in its expansion program. On the second day of the break (Friday) Fox got a tough break that affected its fortunes throughout the period of danger.

At the Thursday close at 97 somebody learned of a stop loss well under that level. By a quick and boldly executed maneuver some bear put in a selling order that touched off the stop, the stock opening at 90 for an overnight drop of 7. That killed off Fox. Its sponsors rallied it almost immediately to 96, but they couldn't hold, and successive waves of selling were launched against it. The low was recorded Monday, presumably on forced selling of margin accounts. Yesterday the stock had recovered to 92 and seemed to be holding its own.

Shubert gave way easily from the high 70's to 67, but was up yesterday again around 72-73, displaying recuperative powers that surprised those traders who believed the stock had been in process of distribution.

Stanley Plan

Stanley shared in the panic in Warner, the New York issue (old stock) going to 39 and the certificates on the Phila Bourse to 54, from 48 and 61 respectively. Stanley had been doing very well up to the Warner break. The New York stock is old Stanley, holders of which had failed to avail themselves of the conversion privilege. That has now expired. Market information was to the effect that a new deal will shortly be arranged for taking in the outside stock. That seems still to be on the carpet, judging by the ticker recovery from the low.

The forecast is for easy money the rest of this week, with general tightening up of credit after that until the return flow of capital after the turn of the year. Market commentators generally figure upon a moderate rally for a few days and then the so-called secondary reaction, normally due about a fortnight after the rebound from the bottom of a wide break. Other things being equal, this ought to hold good for the amusement stocks, with the possible exception of Radio-Keith.

Stumbling block there is that the recent advance was supposed to be staged to attract public buying. Now that it has broken and its outside holders have been burned up, there is no public for pools or cliques or syndicates to sell Radio-Keith to. There does remain this element, however, on the break there must have been built up a large short account. There was little evidence yesterday that shorts had done any major covering. An outstanding short account of large dimensions is an element of strength and if the stock's backers care to and are strong enough, they could probably run the issue up on a covering movement when and if that comes.

Summary for week ending Saturday, Dec. 8:

STOCK EXCHANGE

1928 High.	1928 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
45	27⅝	2,400	American Seat (3)	39⅝	35¾	35¾	− 2½
29½	23	7,100	Consol. Film pfd. (2)	27½	25⅛	25⅛	− 1⅞
194¼	163	6,600	Eastman Kodak (8)	184	177	177	− 8
77	49⅛	112,000	Loew (3)	66¼	58⅛	58⅛	− 4¼
110⅝	99⅞	2,100	Do pfd (6½)	103¾	101½	101⅞	
51½	15½	134,500	Keith	46½	34½	35¼	−12¼
160	75½	5,400	Do pfd (7)	136	110	110	−33⅞
119⅝	72	126,900	Fox, Class A (4)	104½	90	90⅞	− 6⅝
34	18½	9,200	Madison Square Garden (2)	21	18½	18½	− 1⅞
27½	24½	1,300	Met.-G.-M. pfd (1.89)	25¼	24¾	24¾	− 3
14⅞	5	1,400	Motion Picture Cap	14⅞	13	13	− 1
56⅝	47¼	202,000	Paramount-Fam-Lasky (8)	56½	49¾	51	− 2⅝
15	2	95,400	Pathe Exchange	12⅝	8	8¼	− 4
34	8	8,800	Pathe, Class A	28	21	23¼	− 3
85¼	54¾	24,900	Shubert (5)	81¼	69½	69½	−12⅝
51½	34½	462,000	Radio-K-O	46⅞	34¼	34¼	−13¾
100	91¼	160	Universal, pfd (8)	95	93	94	+ ¼
138	80⅞	304,500	Warner Bros	138	106	106½	−24⅞
			CURB				
104	60	1,800	Bal & Katz	83⅝	77	77	− 5
23	12⅝	15,700	Con. Film Ent	20⅞	18¼	18½	− 2
33⅛	17⅛	764,500	Fox Theatres	33⅞	27	31½	+ 2⅝
28	11	3,400	Loew rts	26⅝	24⅛	24⅞	
38	16	4,600	Univ pict	28⅞	28	28	− 2
			BONDS				
101	88	$2,000	Keith 6's, '46	95	95	95	
114⅝	105⅝	13,000	Loew 6's, '41	114⅝	111⅝	111⅝	− 1⅞
...	...	2,000	Do ex war	100⅝	100	100	− ½
86⅝	50	15,000	Pathe 7's, '37	81	78½	78½	− 1½
101	98¾	30,000	Par-Fam-Lasky 6's, '47	100⅝	99½	99½	− ⅝
94⅞	89¼	36,000	Shubert 6's	92⅞	91	91	

ISSUES IN OTHER MARKETS

All Quoted for Monday

Over the Counter

New York

Quoted in Bid and Asked

28	20	....	Roxy, Class A (0.50)	..	..	..
29	32	....	Unit do	..	..	..
4½	3½	....	Unit do	..	..	..
5	8	....	De Forest Phono	..	..	..
14	18	....	Technicolor	..	..	..

2,000 Free Tickets as Rent for Indus. Short

Scarcity of sound and dialog pictures has forced Universal to book other than its own productions into the Colony, New York. Last week the Colony had Tiffany-Stahl's "Marriage by Contract" recently at the Embassy, and this week "Show Folks," a Pathe film.

Universal has "The Last Warning" and "Give and Take" ready in silent versions and both will be booked in the Colony to try for runs at popular prices when dialog sequences are added.

As a silent industrial short this week the Colony is showing an industrial titled "New York Stock Exchange," made by the Visugraphic Picture Corp. for the N. Y. Stock Exchange. Scenes on the floor of the stock exchange are shown, also how stock transactions between buyers and sellers at distant points are handled by brokers. The print was loaned to Universal for showing at the Colony in exchange for 2,000 tickets which were distributed among members of the New York Stock Exchange.

Picture Club's Dinner

The Motion Picture Club on December 17, night, is giving a dinner in honor of its founder, Al Lichtman; also to induct the new officers.

Directors added to the board include Sam Katz, David Loew, John C. Flinn, E. H. Goldstein, Frank Walker, James L. Ryan.

Nick Schenck Returning

Los Angeles, Dec. 11.

Nicholas M. Schenck, president of Loew's, Inc., supposed to leave last Thursday, departed for New York today (Tuesday).

Sonoratone Balks at Advancing to Producers, Who Won't Invest Own Coin

Los Angeles, Dec. 11.

The fusion of Sonoratone, Sol Lesser and Franklin Warner on one side, with Ascher, Small and Rogers and Gotham on the other as producers may not go through.

The producers are unwilling to put up their own money to produce pictures, while the Sonora (Brisephone) people feel that they are primarily sound engineers and not film producers or financiers for film producers.

The producing group want Sonora to put up $500,000 for production purposes. Mendes and Company, New York bankers, have $3,500,000 ready and waiting for Sonoratone the moment all parties to the deal agree, it is said.

Sonora wants this sum for concentrating on manufacture and sale of Bristolphone sound equipment and thinks the picture men should do their own financing.

Sonora is reported ready to equip sound studios for a maximum of $15,000 and to provide reproducing equipment for theatres at a moderate sum. This, they feel, is all they should be expected to do.

Catching Laughs

Los Angeles, Dec. 11.

To secure a more definite gauge as to the proper footage of blank film to allow for laughter in talking pictures, Paramount is trying the experiment at previews of using microphones and recording needles.

The length of the outburst is marked on paper. It may be translated in terms of seconds according to the size of the record.

Blank film then is inserted to cover the average interruption.

Goulding, Test Master For New Pathe Talent

Los Angeles, Dec. 11.

Joseph P. Kennedy signed Edmund Goulding four weeks ago to write the screen treatment and dialog for "Clothes," Gloria Swanson's next picture for U. A. He completed the script within a week, which was much shorter than expected, and now he is being retained at the Pathe studios, devoting his time to making tests of unknown players in Pathe's search for screen talent.

Goulding is giving complete screen and voice tests to an average of 25 applicants per week.

Goldberg with Phonofilm

Jesse J. Goldberg is in charge at the DeForest Phonofilm studios in New York. His deal was made with the Schlessingers, before M. A. Schlessinger sailed Friday.

Goldberg is an independent picture producer.

Annual Publicity

Annual Publicity as a matter of record and in the directory way arrives with Variety's yearly Anniversary Number.

This time it's the 23rd issue of that number, and out this month.

Just now the Publicity chance is in selling something. That means from producer to actor, and all before or after.

The Producers may sell plays or titles, now in demand for talking pictures. Almost every one else in the show business may sell service.

While product in stage, screen or canned form is always in demand wherever there is a theatre.

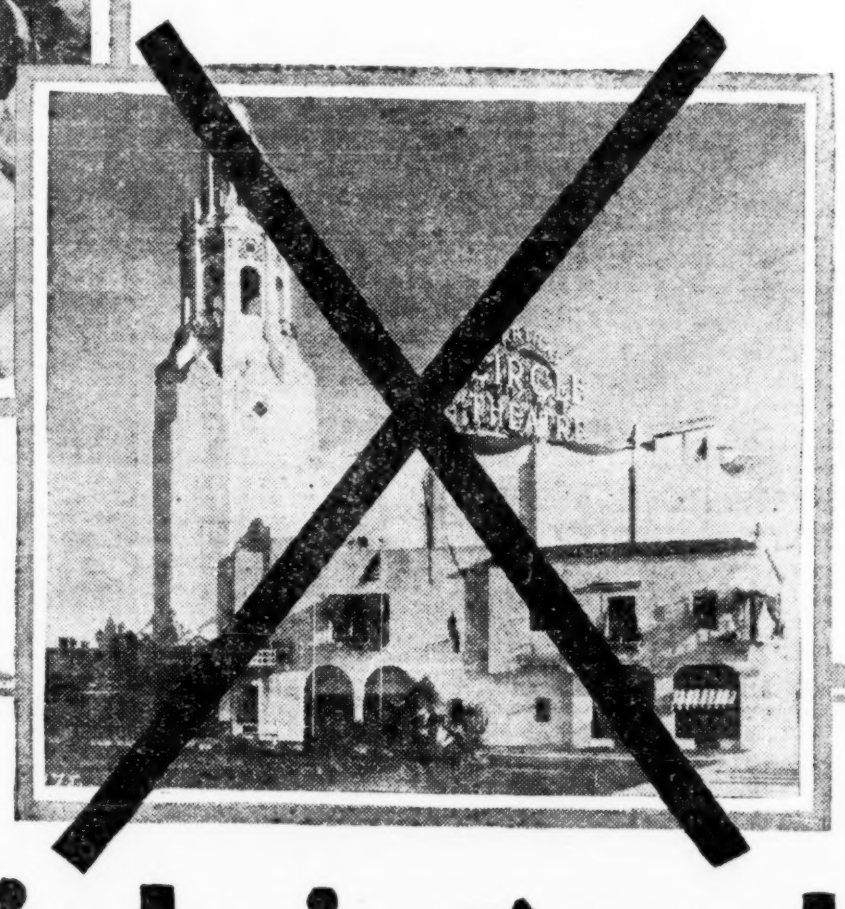
Whether individual, manager, producer, agent or product, make Variety your universal salesman—an unequaled press agent and an unexcelled exploiter.

You can get it all in Variety's 23rd Anniversary Number.

No change in rates.

This advertisement contains the first COMPLETE digest of "The Barker" premiere reviews, including Los Angeles and New York Evening paper reviews not reported before. Every word is worth money to you, so READ EVERY WORD!

From the play by Kenyon Nicholson
Stage Production by Charles L. Wagner
Adaptation by Benjamin Glazer
Presented by Richard A. Rowland



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FIRST NATIONAL'S FIRST

Every Critic—Every Paper—Gave Everything They Had!!!!

Eleanor Barnes	F.W. Mordaunt Hall	Edwin Schallert
Gilbert Brown	J. K. Hutchins	Jimmy Starr
Mabel Brundige	Bland Johaneson	H. David Strauss
Regina Cannon	Maurice Kann	Irene Thirer
Betty Colfax	Quinn L. Martin	Richard Watts, Jr.
Eileen Creelman	Louella Parsons	W. R. Wilkerson
George Gerhard	Rose Pelswick	Kath. Zimmerman

FIRST NEW YORK
Dec. 5th at Famous Legit House

Shouts for Sills!
"Milton Sills at the peak of his career. He climbs right up the ladder to the topmost rung." —*Daily News.*

"Sills' best picture since 'The Sea Hawk'." —*Eve. Journal.*

"Sills supreme Fine characterization." —*N.Y. Telegraph.*

"Exceeds in merit any previous screen performance." —*N. Y. Graphic.*

Marvels at Mackaill!
"Dorothy Mackaill is excellent." —*N. Y. Times.*

"Walks off with whatever honors are lying about. There is an artistry and a finish about Dorothy's work which render it a joy to behold . .There's a restrained balance which is startling." —*Eve. World.*

"Runs gamut of emotions." —*Los Ang. Examiner*

Triumph for First National!
"First National has put out a completely engrossing movie. Genuine three-star entertainment. There is realism—there is sparkle—there is plenty of action. Never a dull moment." —*Daily News.*

"Will be here a long time. Promises to be a carnival business at the Central." —*N. Y. Post.*

"Unquestionably among outstanding film achievements of year." —*Los Ang. Times.*

"First National should feel proud. Bound to be one of the year's winners. Intensely interesting." — *Daily Review.*

"The picture is there. Unusually clever." —*N.Y. Times.*

Drama Delights!
"The real thing, if I am any judge of swell shows . . . Acted capitally by a cast of uniformly high merit . . . Would be unfair and beside the truth to suggest that it had come through in any style save a grand one." —*N.Y. World.*

"The picture is there. Go to it... Here's entertainment for you. Plays tricks on your emotional funnybone." —*Film Daily.*

"Faithful, well acted, and brightly produced. Deserves success." —*N.Y. Herald-Tribune.*

"Will remain at the Central for months. Stirring in the extreme." —*Eve. World.*

Talking Thrills!
"Talking sequences most effective." —*N.Y American.*

"The sound and talk with the din of the show grounds, the haunting melody of the calliope, the raucous cries of the spielers, have added immeasurably to the story." —*N.Y.Telegraph.*

"Talking sequences are so effective that one can't help wishing there were more of them." —*N.Y Telegram.*

Fanfare for Fitzmaurice!
"George Fitzmaurice did a marvelous job in the direction. He left nothing undone or overdone."—*Exhibitors' Daily Review.*

"Has caught the color of the carnival with the exactitude and niceness that stamp him as one of the screen's finest megaphonists." —*N.Y.Telegraph.*

"Fitzmaurice triumphs." *N.Y. Telegraph.*

THEN LOS ANGELES
Dec. 6th at Carthay Circle

Stunned by Spectacle!
"A natural . . . one of noteworthy photoplays of year." —*Los Ang. Express.*

"Stunning entertainment . . . Highly artistic . . . Boasts more realism in one reel than is contained in many another entire production." —*N.Y. American.*

"Sizzling entertainment—snappy titles—elemental drama—elaborate production—marvelous acting—great thriller." —*Mirror.*

"Big spectacular shots are thrilling. Behind-the-tent stuff is the intimate sort which 'gets' you." —*Daily News.*

"All that rich inside stuff on the racket is here." —*Mirror.*

Cheers for Compson!
"Betty Compson gives a sterling performance."—*N.Y.Times.*

"Looks lovely and gives a fine performance. She is wholly intriguing." —*Daily News.*

"Dorothy Mackaill and Betty Compson lose few opportunities to reveal their pulchritude, facial and bodily." —*Eve. World.*

Furore Over Fairbanks!
"Particularly good was Douglas Fairbanks, Jr." —*N.Y. Herald-Tribune.*

"Walked off with the acting honors."-*Exhibitors' Daily Review.*

"Found favor with the first night audience...Extremely appealing." —*Daily News.*

They Loved the Laughs!
"Excellent comedy." —*Los Ang. Herald.*

"Tom Dugan, a comic-faced young man who stutters, put the house in uproars at the premiere." —*Daily News.*

"The circus brawl is amusingly and excitingly pictured." *Sun.*

"Genuine laughs." —*N.Y. Telegram.*

X Marks the spot
e-twice a day-every day-by
ARKER
T talking PICTURE

With

MILTON SILLS

DOROTHY MACKAILL

Betty Compson

Douglas Fairbanks, Jr.

a GEORGE FITZMAURICE Production

SHOT TO IMMEDIATE CAPACITY AT $2.00

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

When have you ever seen so many unrestrained superlatives lavished on a single production?—Read this

ALPHABET of ACCLAIM

"

Acting marvelous
Best since "The Sea Hawk"
Completely engrossing
Daring
Excellent
Fine
"Gets" you
House in uproars
Intensely interesting
Joy to behold
Knockout cast
Loud praises
Marvelous job
Nothing undone or overdone
One of the year's winners
Pleasure to watch
Quite credibly tough
Real thing
Swell comic relief—stirring in the extreme—sizzling entertainment—stunning
The picture is there
Uniformly high merit
Vital
Wholly intriguing

"

First National Pictures

Talking Shorts

FOX MOVIETONE NEWS
Vol. 2—No. 10, Issue Dec. 8
32 Mins.; 3 Reels (A-B-C)
Projection Room, New York

Fox Movietone sound news bunch has been and is now turning out three reels a week lettered A, B, and C. Idea is to give opposition wired houses using the service a choice of subjects to avoid confliction.

In February these three weekly reels will become four, and by September it is expected that the Tone trucks will be turning in enough stuff for the desk men to put together seven reels 52 times a year. When this happens Movietone will go to two issues a week, similar to the policy the silent news services follow. At least, that sounds more plausible than the reported intention of issuing daily, a tremendous undertaking. Fox, incidentally, now has one truck circling the world for special and "library" matter.

This current three-reel release totals 17 clips.

The A and B reels each run 11 minutes; C, 10 minutes. None contains a punch subject, but there are two or three comedy spasms. Reel A leads off, showing the opening of the 70th session of Congress, going inside for the first time for the reading of the President's message. Head executive is later pictured trap shooting in Virginia, during which Mrs. Coolidge takes a few shots of her husband with a 16m. camera. Not a bad plug for the Cine-Kodak (Eastman) machine, although no name is mentioned.

Holiday spirit has its turn in a Berlin shot of youngsters flattening their noses to peer at toys. Quite a mechanical display in figures doing all sorts of balancing on bicycles, even unto a rope walker. Ingenious devices and a surefire bit for Santa Claus disciples. The Swedish prince who married Estelle Manville has a few complimentary words to say about this country and his fiancee, but no flash of the bride. The bridegroom's cousin, who will act as best man, also speaks briefly with his appearance against him, due to an effect a razor might have eliminated. Groom looks and speaks well, so the Annies and flaps may be interested. Concluding shot on this reel is a mammoth bonfire put together by the freshmen of Oregon State.

Second reel (B) opens up on the President arriving in Virginia and then attending a football game. Foreign clip on this spool is the Warsaw celebration of Poland's 10th anniversary. Plenty of people, the police starting to hose the crowd to drive them back. Most of the scenes are of troops passing in review, always to the same march by the band.

Three snicker passages; first being the world's biggest boy—an American youth—10 years old, who stands six feet nine inches, weighs 220 and wears a 25 double-A shoe. Boy talks at the finish for a punch line.

Phone exchange in 'Frisco's Chinatown is the second laugh, with the Chinese girls at the boards plus cross shots of two male Orientals gibbering in their native tongue. Third tickle is in Jane and Katherine Lee (the Lee kids) exhibiting their baby chimpanzee. Preceding this is Gertrude Lawrence showing a pet dog. Final shot is the running of the Kentucky Stakes at Churchill Downs.

Third 1,000 feet brings Bossy Gillis, Newburyport's sailor Mayor, as he emerges from jail. Parts of Gillis' original appearance before the sound camera never got outside the projection room for audible reasons. More or less of a gag clip, Gillis, looking not unlike Jimmy Durante.

More Xmas spirit in a costume parade on upper Broadway, New York, and a flash of peculiar German millinery as worn by country maidens to attend church. Tone's version of "what's wrong with this picture?" is in the person of Mrs. Price (Emily) Post, titled as an authority on etiquet. Mrs. Post instructs as to the proper manner of introducing people; how a hostess should greet her guests, and when and how to shake hands. May draw a giggle or two, but those who read those ads figure to listen as well.

Climax is a cavalry troop at Fort Sam Houston charging into the camera with drawn sabers.

Shots of the Stanford-Army game are only being sent to the Coast and were not included on any of these reels. *Sid.*

BENNY RUBIN
"Seven Minutes of Your Time"
VITAPHONE NO. 2539
7 Mins.;
Loew's 83d St., New York.

Corking comedy short. Certain for laughs anywhere, so can play anywhere.

Benny Rubin's individual Hebe dialect has been recorded perfectly. He opens with talk and sticks to it for the major part of the time, offering one of his stock story-gags and a comical description of a football game in the gab section. His statement that there are no Jewish football players because the ball is made of pigskin was a 10-second laugh here.

Eccentric, semi-comedy tap dance finish. One brief shot, excellently done, if his feet only.

At the 83d St. Rubin followed another short of comedy classification (Freda and Palace) and made them laugh all over again *Bige.*

JOHN MILJAN and Co. (20)
"HIS NIGHT OUT"
VITAPHONE NO. 2263
9 Mins.; Comedy Sketch
Lexington, New York

Many people, many scenes, many flash-backs make this sort of thing among the acts least adaptable to the talking screen.

John Miljan does little in this Murray Roth authored and Bryan Foy-directed short, but gets sole billing although there are a score or more in the skit. Mildly amusing short, suitable for the newly wired neighborhood houses.

Opening is in the Stapletons' home with wife wondering if husband (Miljan) remembers his 10th wedding anniversary. Husband phones to pull the office business and gets away with it.

Next scene has hubby and his stenog on the loose in a night club with a school room setting and the m. c. doing the teacher. Guests and entertainers dressed like school kids. Program is being broadcast over radio with the wife at home listening in.

Stapleton is introduced to the guests and unseen radio audience and faux pas; "this is my 10th anniversary and I'm here to forget it" with the mike picking it up and carrying it home to the frau.

Wife, burning, busts into the night club in time to get mixed up in a dry raid, while husband makes getaway.

In court he appears to bawl out the wife and urges the judge to give her the limit. One of the dry agents steps in, clears the wife and accuses Stapleton as the one who gave him the slip and brands him as a cheater.

Fined $50 Stapleton says, "That's easy, I've got the money here in my back pocket." But is led off protesting when the court snaps, "and 50 days. See if you've got that in your pocket."

HARRIS and HOWE
VITAPHONE NO. 2757
8 Mins.; Comedy Sketch
Central, New York

Identically the same vaude act Val Harris did in '23. Putting it in a can either means that Harris has a new act or is crazy. It's sans the song stage finish but retains the pinning of the blue ribbon on the girl's skirt for the best calves after a stocking display.

Harris, doing his old rube, has just come from a live stock show, hence the ribbon inference and channel for the conversation, the femme chasing her fare to New York. Result is cross-fire dialog, some of which is going to be frowned upon by the pastors. Especially the "blue print" gag.

Harris does a good bewhiskered rube and Miss Howe screens exceptionally well. Chatter is a cinch for eight minutes. Has its double entendre most of the way but not sufficient to alarm outside of that specified instance. One of Harris' cracks, about masters of ceremonies, is strictly for the show bunch and funny. Maybe the first inside crack to come through on a talker.

Strong comedy short having appearance and a good straight in the girl and a comedian who knows his values. Slightly tinged with blue but okay and a laugh procurer.

Where Harris will ever be able to play this act again in person is something else. *Sid.*

LEO BEERS
M-G-M MOVIETONE
8 Mins.; Piano and Songs
Colony, New York.

Leo Beers is getting older and so are his songs. Problematical which, but probably songs have an edge. To his own piano accompaniment, Beers is singing "Arabella" and "In the Usual Way." Both, perhaps, will be new to kids, but both, as well, carry slight significance for youngsters.

Neither good entertainment nor bad. That makes it a filler. It won't do any harm if used as such. *Bige.*

JIMMY CLEMONS in "Dream Cafe"
VITAPHONE NO. 2242
9 Mins.; Dances and Songs
Clinton, New York

Jimmy Clemons makes a somewhat mild start with a dry monolog but redeems himself at the finish with an unusual eccentric drunk dance. However, this short is to be noted for carrying one of the few hoofers to ever register on a disk in that capacity.

In sound films hoofers have plenty of trouble. Yet, the girl in this act, first appearing with Clemons, is surefire on applause. She flashes a team of as nifty trim and finely-tutored stems as ever hit the boards.

Demonstrating the fallacy of screening dancers for talking pictures is another girl, toe dancing, who does not register at all, although evidently average or better for the stage.

Clemons opens in dress clothes, delivering himself of a chatter to the effect that he is celebrating the night before his wedding. Setting is a drop showing a cafe. Merely builds for the girls to follow with dancing. Piano and full orchestra accompaniment.

Moderately entertaining and strong enough to fill. *Mori.*

BROWNE and LaVELLE
VITAPHONE NO. 2589
8 Mins.; Talk and Songs
Greeley Sq., New York

Frank Browne and Kay LaVelle, with years of vaude back of them, have a neat talking short turn that rates early spotting anywhere now.

Browne is a clean cut slender chap, in tuxedo. He plays the xylophone and straights for Miss LaVelle, smart comedienne of the buxom type.

Opening in a music room set, man plays pop tune interrupted by the woman doing a comedy drunk. Nifty patter good for appreciable laughs.

Short unusually well spaced for gags to get across effectively.

With Browne off, Miss LaVelle vocalizes a song titled, "Why Is a Popular Song," followed by more comedy crossfire with the phrase "don't handle the goods" used for good laff returns.

Talk and song sound like special material, expertly handled by the team. Finish has pair doubling on the xylophones for excellent returns.

HENRI LE BEL
ORGAN WITH VITAPHONE
8 Mins.; Elevated Organ
Oakland, Oakland, Cal.

Henri Le Bel, featured organist, inaugurated a new idea by hooking up slides and a Vitaphone record in conjunction with his organ. Amplification is secured through use of the house loud speakers.

Slides made from the original stills on "Street Angel" are projected on screen. Vitaphone recording of Tito Schipa, singing "Angela Mia," theme song for "Angel," is used, with Le Bel accompanying unseen singer on organ.

Experiment seemed to work out satisfactory, Le Bel demonstrating accurate accompaniment to the Italian tenor, perfectly synchronized. Colored slides made an attractive screen picture as used. Idea probably will be introduced in other theatres of circuit. *Edwards.*

Myra Hampton added to "Mary Dugan," M. G. M.

Walter Pidgeon and Montague Love added to "The Miracle," T. S.

Par renewed option on Paul Lukas, actor, for another year.

Eugenie Besserer added "Bridge of San Luis Rey" (M-G-M).

Warner Baxter opposite Mary Duncan in "Through Different Eyes" by Milton Cropper, John G. Blystone to direct (Fox).

Frank Lee added to "Montmartre Rose." Burton King directing for Excellent.

Agostino Borgato added "The Comedy of Life" (FN).

Ben Hall signed for short reel series by Educational.

GENE MORGAN and BAND (11)
VITAPHONE NO. 2266
9 Mins.; Songs, Talk, Dancing
Central, New York

Gene Morgan is of that species which signs hotel registers with m. c. after their name. He's introduced many an act to West Coast audiences and probably more audiences to acts. For Vitaphone, Morgan talks a bit, directs his band, sings and shuffles through that step Bert Williams first made famous. As sound-screen band acts go, this one has more value than the others because of Morgan being able to mix it up.

Morgan is a clown. That is, he affects an eccentrically shaped chapeau and you can visualize him scampering all over the stage. He can't scamper much here without going out of bounds so he locates near the piano and says, "No matter how thin you slice it"—and goes through on the baloney finish. Which is something of a tip that those who would crack on the Coast better make it smart enough to still be funny six months later in Dubuque. That, or leave sayings of the day alone. Sings three songs more or less kiddingly.

But Morgan has turned out an acceptable short, especially as a program opener. It was so used here. Dance at the finish is the strong point for which the musicians brown a melody on both sides. Set is pretty close to the same scene Vitaphone has used for other turns of this nature. *Sid.*

THE BARKER

(Dialog)

First National production and release. Featuring Milton Sills and Dorothy Mackaill. Adapted from Kenyon Nicholson's play of same name. Directed by George Fitzmaurice, with dialog credited to Joe Jackson. Titles by H. J. Mankiewicz; scored by Louis Silvers. Photographed by Lee Garmes. At Central, New York, twice daily, run starting Dec. 5. Running time, 86 mins. Disk (W. E.) recording.

Nifty Miller.....Milton Sills
Lou.....Dorothy Mackaill
Carrie.....Betty Compson
Chris Miller.....Douglas Fairbanks, Jr.
Ma Benson.....Sylvia Ashton
Hap Spissel.....George Cooper
Colonel Gowdy.....S. S. Simon

Excellent picture and a good talker. For program purposes it will waltz home to a merry jingle and ought to slice itself a fair-sized chunk of weeks at the Central. Optimistic outlook is because the story is basically there. Cast plays it well, Fitzmaurice's direction doesn't let it slow up, and the four dialog sequences carry weight instead of being but added starters.

Paralleling it with the play, the picture unfolds a wider scope in that it flashes the inside of a carnival train and a free-for-all battle on the lot. Opposing this is the stage's concentrated action, Kenyon's powerful writing and the performances of Walter Houston and Claudette Colbert. Enough to give the stage version an edge, but that doesn't mean that this isn't plenty of picture.

The hanging sword of state censorship has considerably toned down the language of the lot to the point where Sills continuously turns on the mob and his woman with the one expletive, "Rat," until it loses its force. Yet, the restrictions may be said to have been offset in that scene where Sills plunges raging into the tent yelling "Carrie" after finding that she has staked Lou to vamp his boy and that the kid has married the outfit's most careless dame.

A script deletion is that Lou is Col. Gowdy's gal, but Fitzmaurice has made the Nifty-Carrie association vivid by having Sills remove a nightgown and other trinkets from his sleeper when young Chris, his son, drops in from school to spend his vacation.

Picture is well supplied with "It" in Dorothy Mackaill and Betty Compson, who flash plenty of hosiery and are occasionally in various stages of undress. It is also obvious that some of this stuff has already been cut. Pennsylvania and a few other states yet to be heard from. For honors between these two women there is no choice. If the studios featured players on merit Miss Compson's name would be on the same line as those of Sills and Miss Mackaill. In the early reels she runs ahead of her coworker both on playing and appearance, Miss Mackaill staging a halfway and late rally in building the love story.

Sills dominates and is not only seconded but ably abetted by young Fairbanks turning in one of the best things this youngster has done. Fairbanks obtains much from the guileless boy who wants to know about things and finds out from Lou. Scenes, silent and in dialog, between the two men are uniformly good, although the conversation stiffens to become unnatural now and then. Fairbanks makes neither a silly or hardboiled kid of his Chris, catching and registering the character to convince and make understandable the reason for Lou falling prey to her own game.

All voices record well with Sills trouping as called for when he finds his boy slipping from him. His "barking" outside the tent is very much cut and dried in script. There seems to be some voice doubling as the camera pans across the lot and the voice of the barker is distantly heard. Sills, himself a former and excellently rated legit actor, has no worries on the sound thing. Climax shot of the picture has him barking again after leaving the troupe on a drunk following his son's marriage.

The four talking sequences run about three, nine, 11 and 15 minutes, respectively, close to the final 1,500 feet being all dialog, and strong. Opening is also verbal to plant the story quickly of the father wanting to make his boy a lawyer and keep him away from the lot. The action highlight is the battle in a mill town, which young Chris starts when a mill hand gets fresh with Lou. Resultant cries of "Hey, Rube" being passed down the line (a tradition with which the public is fairly familiar) and the carnival boys turning out for the struggle carries a thrill and some natural comedy which Fitzmaurice has spoiled by inserting the heaving of a pie. Interior of the carnival train stuff is new and novel regardless of how authentic.

Mankiewicz has got at least one corking laugh title in the running and Garmes' camera work is first grade. However, the main laughs in the picture revolve around Tom Dugan, who steps in for Nifty and tries to bark despite his stuttering. A cinch piece of business that builds and builds until it's almost a yell every time the house hears his voice, even though the camera may be trained on something else. This is Dugan's second stuttering role. George Cooper also has a few comedy moments which count.

Technically this feature is very good in unfolding various degrees of volume in the voices as desired. Some of it seems unusually intricate. Louis Silver's score has no theme song and is a nice fit.

There's nothing the matter with "The Barker." It runs 86 minutes and there'll be no objections. *Sid.*

REVENGE

(SOUND)

Edwin Carewe production, released through United Artists. Directed by Carewe from Finis Fox's adaptation of Konrad Bercovici's "Bear Tamer's Daughter." Dolores Del Rio starred. Orchestral synchronization and occasional sound via Western Electric process. Photography by Robert Kurrle and Al Green. At Rivoli, New York, week Dec. 8. Running time, 72 minutes.

Rascha.....Dolores Del Rio
Costa.....James Marcus
Binka.....Sophia Ortiga
Jorga.....Leroy Mason
Tina.....Rita Carewe
Stefan.....Jose Crespo
Janeu.....Sam Appel
Leana.....Marta Golden
Lt. De Jorga..... Jesse Cavin

Were it not for the excellent photography, colorful sets and parchment mounted titles which valiantly but vainly attempt to bolster up a suspense not there, "Revenge," also excluding its star's name, could pass for a foreign importation of the average sort. The title and star will save it from mediocrity at the box office for the first few days of a booking. Just fair is its best rating.

While excuses can be made for illogical happenings in fairy tale screen themes, few can be offered when they are not needed. "Revenge" is so written around its star and the title is so often used uselessly in the explanatory lettering that the reaction is little more than that Dolores was a spoiled child who liked her own way, got it and didn't want it.

Flashing a whip and making bears and humans cringe is the frail star's delight in her gypsy role as daughter of the animal tamer, a bloated but mild sort of character. But when they are tamed, she doesn't like them and so:

Nearly half the footage has to be taken up by a bewildered audience wondering when the conquering male will appear. And then comes a laugh, for, without changing his sweet foreign expression, after the titles vividly announce he is coming to kill her father for stabbing his old man (out of camera range), the c. h. takes a whipping. It is not until she weakens herself with the brawny whip and resorts to the milder sport of face slapping that he suddenly waxes irate and cuts off her braids.

This bold bandit, as the titles describe him, later sets his gang to barbering the heads of gyp dames who have given their haughty contemporary the long stare and ridicule for losing her own. The shearing takes place at what the lettering says is a wild gypsy revelry, but the action is nothing more than a lot of costumes and respectable tilting of bottles or tapping of kegs.

After that the bandit amuses himself by sleeping in the bed of the shorn Rascha, while she is out mountaineering to knife him. In fact, after the cutting, the titles make her gloat over a hoped-for anti-climax in that she now has an aim in life—revenge.

As for the sound end, the whip snaps out in the theatre loud enough

(Continued on page 28)

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THE TRAIL OF '98

(and more!)

SPECIAL SCREENINGS OF THE TRAIL OF '98

CITY	THEATRE	DATE	HOUR
Utica	Stanley	12/16	11:15 A.M.
Albany	Ritz	12/16	1:00 P.M.
Atlanta	Capitol	12/16	3:00 P.M.
Boston	State	12/18	10:00 A.M.
Syracuse	State	12/16	11:00 A.M.
Rochester	Eastman	12/17	10:00 A.M.
Buffalo	Shea's Bailey	12/17	11:00 A.M.
Greensboro	Carolina	12/16	3:00 P.M.
Columbia	Ritz	12/16	3:00 P.M.
Chicago	Chicago	12/18	Midnite
Cincinnati	Orpheum	12/18	11:00 A.M.
Cleveland	Stillman	12/18	10:15 A.M.
Dallas	Old Mill	12/16	10:00 A.M.
Denver	Denver	12/16	10:00 A.M.
Des Moines	Des Moines	12/17	10:00 A.M.
Detroit	United Artists	12/18	11:00 P.M.
Indianapolis	Palace	12/18	10:00 A.M.
Louisville	United Artists	12/18	10:00 A.M.
Kansas City	Plaza	12/16	11:00 A.M.
Wichita	Palace	12/16	3:00 P.M.
Los Angeles	Uptown	12/18	11:00 A.M.
Memphis	Palace	12/16	10:00 A.M.
Milwaukee	Garden	12/18	10:00 A.M.
Minneapolis	Strand	12/18	10:00 A.M.
New Haven	Olympia	12/17	10:00 A.M.
New York	Astor	12/18	11:00 A.M.
Okla. City	Capitol	12/16	10:00 A.M.
Omaha	World	12/17	10:00 A.M.
Grand Is.	Capitol	12/18	11:00 A.M.
Philadelphia	Karlton	12/16	8:00 P.M.
Pittsburgh	Aldine	12/16	2:00 P.M.
Portland	United Artists	12/18	11:00 P.M.
St. Louis	State	12/16	10:00 A.M.
Paducah	Columbia	12/16	10:30 A.M.
Columbia	Hall	12/18	10:00 A.M.
Salt Lake	Pantages	12/18	11:00 A.M.
San Fran'co	Warfield	12/18	9:30 A.M.
Seattle	Egyptian	12/18	2:00 P.M.
Baltimore	Stanley	12/16	8:00 P.M.

We are giving a show for exhibitors, and a show that will mean a great deal to each one who attends. This screening to be given in 39 cities is in our opinion the most important of its kind ever held and one that will have a great bearing on your theatre. We'd like you to study the time and the place of the showing in your territory. We shall look forward to seeing you and your family at this screening.

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Not Much Talker Work Around N. Y. Studios Last Week; Shorts Mostly

Some talking short production at M-G-M's sound studio and a dialog feature, "Hole in The Wall" at the Paramount plant in Astoria, was the total of all activity in the New York studios last week.

Further preparation work has again delayed FBO in the launching of its first all-dialog effort, "Stepping High," now scheduled for the latter part of this week.

Bryan Foy is getting set to push off Dec. 17 at Warner's studio in Flatbush and activity is anticipated at the DeForest studio. Beyond generalizations nothing is forthcoming from Fort Lee where Paragon and Peerless studios are supposed to be awakening from their long slumbers.

Toward the end of last week, Robert Florey, directing "Hole in The Wall" for Paramount, was about one day ahead of schedule. Richard Dix will not get into production until after the first of the year, a delay of two weeks for various reasons.

Harling on Music

Frank Harling, of Public Theatres' music department, has been appointed musical director for the Paramount studio on talking shorts.

Among those appearing in "Hole in The Wall" were girl dancers from Boris Petroff's Public unit, "Blues." Marie Gambarelli put the gals through their paces for a cabaret scene. Marcia Kagno, age 4, from the Bay Ridge district of Brooklyn, discovered by accident, has an important child role in the picture.

Nick Grinde functioning as director-in-chief of shorts at M-G-M last week completed subjects of Phil Spitalny, Jan Garber, Vincent Lopez, George Lyons, and the Eight Victor Recording Artists. M-G-M has engaged Raymond Hitchcock, The Revelers, William O'Neil, and Rafaelo Diaz, the opera singer, for future subjects.

CAMERAMEN AND SOUND

Changes Brought About in Duties and Members

Los Angeles, Dec. 11.

The first cameraman on major sound stages no longer turns a crank. He, too, is now a supervisor —one who supervises in fact. Where formerly it was the duty of first camera to pay attention to lighting in addition to operating, he now is relieved of the latter and gives his whole time to lighting and to inspection of lines, lenses and other details.

Instead of one second cameraman at all times there now are three, all kept busy only when long, medium and close shots are being made at the same time. Where these are photographed simultaneously the dialog necessarily matches in.

A camera chief at one of the studios admitted that in the course of time the number of contract cameraman undoubtedly would increase, as it is most essential on sound work to use only thoroughly experienced men.

Fox Preparing for Talker Work East

For the purpose of concentrating Movietone staffs in the 55th street building, New York, Fox is erecting an annex in a vacant area in the property accommodating headquarters.

The annex will be used by various film departments now housed on the 56th street side.

The movement is the first big step to be made by Fox in a new production policy and definitely signifies an increase in eastern talker work.

The scope of these new plans will be determined early in January when Winfield Sheehan arrives.

Mrs. L. Reed's Divorce

Los Angeles, Dec. 12.

Naomi Childers Reed, formerly picture actress, was granted decree of divorce on grounds of desertion from Luther A. Reed, director and scenario writer.

Mrs. Reed testified that her husband left her and wrote a letter in which he was sending her his usual check and said he was taking an apartment; that he was going to keep it permanently and that she had better not try and rent a place there. He said he did not want to come back as they could not agree and that she might get sarcastic as she had in the past.

ROGELL NEGOTIATING

Los Angeles, Dec. 11.

Al Rogell completed his two year contract with Charles R. Rogers after directing 19 pictures over a period of three years.

He is now negotiating for a contract with other Hollywood producers.

BARRY NORTON STARRED

Los Angeles, Dec. 11.

William Fox will star Barry Norton in "The Command to Love," all-talking picture to be made from the play, by Henry Bernstein.

McElwaine's Added Work

Los Angeles, Dec. 11.

Donn McElwaine, publicity director Pathe studio, has been named western editor Pathe Sound News Weekly, in addition to his publicity duties.

Ethel Olene Heading New Free Call Bureau

Los Angeles, Dec. 11.

Ethel Olene, who has been private secretary to Fred W. Beetson, executive vice-president of the Association of Motion Picture Producers and who recently was appointed executive assistant to him, will be promoted to head the free call bureau established by the Association on January 1st.

Miss Olene was selected from among 15 candidates as her experience in general, through her work with Beetson, is said to have best qualified her. Eight other people will be used in the Call Bureau, which, which will be located in the Louis B. Mayer building at Western and Hollywood boulevard.

Educational Takes on RCA Photophone Process

Though Educational holds an agreement as distributor for Vocafilm, it has decided upon the RCA Photophone sounding process for its own pictures. That arrangement was entered into recently.

E. W. Hammons of Educational retains his distributing agreement with Vocafilm but will not be able to exercise it until some Vocafilm product manifests itself. To date little of market value has appeared.

Vocafilm has been made much of a football hereabouts for publicity or other purposes. It was publicized as the talker medium for the legit producers of Broadway. They seemed to believe it was true until someone asked them for money. Since then Vocafilm hasn't been heard much of.

PATHE RENEWALS

Los Angeles, Dec. 11.

Pathe has renewed its option on Ralph Block, associate producer, and William Counselman, production supervisor and writer, for another year.

This was followed by renewal of option on William Boyd, one of the stars in the Ralph Block unit. It means this unit will remain intact for another year.

Selznick, Agent, After Legits

Los Angeles, Dec. 11.

Myron Selznick is enroute to New York to sign a number of players from the legit stage for picture work.

Selznick recently bought out the interest of Felix Young in the agency which bore both their names.

U's 9 Talkers

Los Angeles, Dec. 11.

Universal now has nine all-talkers on its forthcoming program.

These are "Broadway," "The Shannons of Broadway," "The Climax," "A Bargain in the Kremlin," "The Minstrel Show," "The King of Jazz," "Collegiate," "A Christmas Carol" and "The Play Goes On."

PATHE OPTION PEOPLE

Los Angeles, Dec. 11.

Pathe has new agreements with Alan Hale under which he will be a featured player; Howard Higgin and Tay Garnett, directors.

Options have been taken up on Eddie Quillan and Jeannette Loff, players; Stanley Smith, playing in "The Royal Family," and David Abel, cameraman.

5TH AND LATEST TITLE

D. W. Griffith's weakness for changing titles is evidenced by his latest production which has been known successively at "La Plava," "The Love Song," "Masquerade," "The Heart Song," and is now called "Lady of the Pavements."

United Artists will release it.

2D SILENT DIRECTOR

Los Angeles, Dec. 11.

Arthur Gregor, for Pathe, will direct the silent version of "The Missing Man."

It was first made as an all-talker by Benjamin Glazer, who functioned as producer and director.

Haines and Bessie Love Opposite

Los Angeles, Dec. 11.

William Haines is to be starred in "Lord Byron of Broadway" by Nell Martin.

Bessie Love is to have feminine lead.

Rothacker Taking It Easy

Los Angeles, Dec. 11.

Watterson Rothacker has returned here. He has no business plans.

Demand for Cheaper Wire Device

With the demand for a cheaper wired device than is now obtainable from the electrics, there doesn't appear to be a business-like method by any of the other device manufacturers to fill the demand. This demand does not come alone from independent exhibitors. There are chains with smaller houses that can not stand the high Western Electric of General Electric tap.

These chains seem willing to take a chance on the "interchangeability" angle if the smaller priced device is okay. But none of the other and cheaper wire makers when advertising say where their equipment is, in theatre operation or on demonstration. If their device is marketable and at a reasonable figure comparable to the electrics, it would be good judgment for them to arrange a demonstration or mention theatres at different points where the device may be heard in operation.

There's a great deal of prospective wired business in the smaller theatre at present and that at present may not always be present. All the wire makers can't do anything better than to grab the wiring and the money while the fever is on. For the fever may cool off from the signs.

It is on the record that in a new sound town, i. e., first wired house locally, the novelty draws for the first few weeks, with a dwindling gross, however. After that, unless "The Singing Fool" has gone in to push off, the natives wait for what they think is a good picture, sound, wired or silent. An exhibitor or chain grows to know that it's neither the sound, dialog nor silence that is drawing after those first few weeks—it's just the picture.

Fox's Six All-Talkers

Between the last days of December and the first of August, Fox will release six all-dialog pictures.

Procession will be headed by "In Old Arizona," in which 70 per cent. of the action is exterior. The picture is due to have its first showing Dec. 22 at the California, San Francisco, and will open in New York at the Roxy. "The River" (Fox) is reported as the successor to "Four Devils" at the Gaiety.

Others of the half dozen are "The Ghost Talks"; "Hearts in Dixie" (Negro film); "The Valiant"; "Speakeasy" and "Through Different Eyes."

Colored Film Unit-Stock

An all-colored talker is being made by Paramount-Christie of Octavus Roy Cohen's "The Melancholy Dame" on the west coast. Its principals include Evelyn Preer, Edward Thompson, Spencer Williams, Roberta Hyson and Charles Olden.

Arvid Gillstrom is doing the directing with Alfred A. Cohen supervising.

The Preer-Thompson colored unit on the west coast will play dates as the Lafayette Players.

FLU LANDS ON EXECS

Los Angeles, Dec. 11.

The flu seems to have a penchant for picking on picture executives. Two of the M-G-M producers are on the sick list at home! Harry Rapf and Eddie Mannix.

On the Pathe lot Benjamin Glazer is the victim, while at Paramount Dave Selznick is the one hit.

All are expected back after a 10-day stay in bed. Condition of none is serious.

Tom Mix Laid Up

Los Angeles, Dec. 11.

Tom Mix is in Hollywood Hospital again. He is having trouble with an old injury to his leg and besides has a touch of the flu.

Gordon Opposite La Plante

Los Angeles, Dec. 11.

Huntley Gordon will be opposite Laura La Plante in "The Haunted Lady."

Wesley Ruggles directing.

Roxy on His Back

S. L. Rothafel (Roxy) will spend the remainder of the week resting in St. Lukes' Hospital, New York.

A minor operation was performed on his nose yesterday (Tuesday).

Chas. Rogers Changes Studios

Los Angeles, Dec. 11.

Offices of Charles Rogers Productions have been moved from First National studio to Universal City.

Basquette-Marley, Jan. 7

Los Angeles, Dec. 11.

Lina Basquette, film actress and widow of Sam Warner, will marry Peverell Marley, cameraman, Jan. 7 in Hollywood.

W. E. Stands for G. E.

An agreement has been reached between the closely allied Western Electric and General Electric whereby Warner Bros. will be allowed to sell Vitaphone productions to all theatres equipped with RCA Photophone disc machines. All other producers on Western Electric equipment, Paramount, M-G-M, United Artists, Fox and others will probably also be granted permission to sell Photophone-equipped theatres.

No permission has been granted Warner Bros. or any other producers to sell pictures to houses equipped with wire equipment not made by G. E. and W. E.

RIGHT NOW!
JESSE
STAFFORD
and His
ORCHESTRA
Featured With All
Fanchon & Marco 'Ideas'
Playing Loew's State
Los Angeles
BRUNSWICK RECORDING

6 STEPPING FOOLS
Now in Our 8th Week
Warner Bros. Theatre
HOLLYWOOD, CALIF.

FANCHON and MARCO Present
Bopeep Karlin
DANCING SONGSTRESS
IN THEIR IDEAS

DORIS WALKER
JUST COMPLETED
A VITAPHONE
NOW AT
United Artists Theatre, L. A.

JACKSON and LEE
"STEPS AND LAUGHS"
Start Fanchon and Marco Greater Stage Season
with
SALLY O'NEILL

JOE and WILLIE HALE
PUTTING THE LAUGHS IN
FANCHON and MARCO'S "SAXOPHOBIA IDEA"
Direction: WILLIAM PERLBERG
WM. MORRIS AGENCY

THANK YOU!
FANCHON and MARCO
for Giving Me
Another Great
Fanchon and Marco Idea
to Work With
at
LOEW'S WARFIELD
SAN FRANCISCO
RUBE
WOLF

FRANK JENKS
M. C. and Orchestra Leader
Now in 25th Week
Appearing with Publix Units
METROPOLITAN THEATRE
LOS ANGELES

VINCE SILK
MASTER OF CEREMONIES
Golden Gate Theatre
Los Angeles
Says
"Hello, Ferrell and Handley"

WEST COAST THEATRES present
BRADFIELD
Broadway
Theatre
Portland
Ore.

FANCHON and MARCO
PRESENT
WILL KING
in "CHICKENS A LA KING"
A BOX-OFFICE TONIC

"Ladies and gentlemen, this issue of Fox Movietone News brings to you in sound and picture, the WORLD'S NEWS"

Spoken by the Voice of Movietonews

IT SPEAKS FOX MOVIETONE NEWS FOR ITSELF

3 Times Every Week

Fox Movietonews brings to you from Europe, Asia, Africa and North and South America the latest and most important NEWS, presented as only the only comprehensive talking newsreel can convey it.

Last week—

King George of England

Next week—

King Alfonso of Spain

A Royal Entertainer

This exclusive ticket-selling feature supplied free of cost to all theatres playing issues A, B or C

THIS WEEK

the three issues of Fox Movietonews include the following important news events:

Issue A

70th U.S.Congress shown in session. The first time the House has ever been shown on the screen. Nicholas Longworth, Speaker of House, tells of session's plans. Chief Clerk reads President's message to Congress.

—

America's royal guests, Heir Apparent to Swedish throne and Count Bernadotte, King's nephew, here for the Count's wedding to American girl, the nation's leading social event of years, deliver interesting messages to America. Another royal voice recorded exclusively on Fox Movietone.

Issue B

Congressman Britten reads reply of Premier Baldwin of England to proposal for internationally important arms conference.

—

Polish army review on tenth anniversary of infant nation is seen and heard at Warsaw.

—

Gertrude Lawrence and the Lee Kids, Jane and Katherine, exhibit their pets at New York pet show.

Issue C

Stanford-Army Football classic is seen and heard at Polo Grounds, New York.

—

"Bossy" Gillis, Mayor of Newburyport, Mass., leaves jail and wisecracks about his recent enforced vacation at town's expense.

—

Emily Post, authority on etiquette, tells the proper way to meet people.

—

U.S.Cavalrymen drill and charge with drawn sabres at Fort Sam Houston.

It isn't Movietonews if it isn't filmed by FOX!

Booked By PUBLIX

CALIFORNIA THEATRE, SAN FRANCISCO

World Premiere
Saturday, December 22nd

First and Only Outdoor All-Talking Feature

IN OLD ARIZONA

Presented by WILLIAM FOX

Directed in Dialog by
RAOUL WALSH and IRVING CUMMINGS

With This All-Talking, All-Star Cast:

EDMUND LOWE
"Quirt" of "What Price Glory" in another hard-boiled characterization that's tailor-made.

DOROTHY BURGESS
A screen find from the legitimate stage, with plenty of "it."

WARNER BAXTER
Always a good actor, in this talker he's a great actor in a great role.

FARRELL MacDONALD
No better character actor on the screen. He's perfectly cast.

IVAN LINOW
The giant of "The Red Dance." He's Russian and plays a Russian immigrant—'nuf said.

FOX *talks profit with this* TALKER

Handling Audiences in Wired Houses New Item Now Up for Adjustment

Los Angeles, Dec. 11.

Motion picture crowds at talkers will need entirely different handling than those of the silent days, according to exhibitors in wired houses. They admit, on the basis of the experience they've had to date, that, not only will the fans have to be educated to the dialog films, but they'll also have to make some radical changes in their conduct in theatres.

Silent film audiences have become accustomed to having people come in and go out at any time, squeezing past and shutting out a view of the screen momentarily on their way to the aisles. It didn't matter much, either, when you came in, because the thread of almost any film story could be picked up anywhere after looking at it five minutes.

But talkers are something else again. Coming late, it's harder to pick up the story that has been developed mostly by conversation and those who push in to an inside seat shut out not only sight of the screen but their shuffling blocks out speeches that may be important.

As a result, the complaints are beginning to come in and the exhibitors are trying to find some way out. They plan to educate the fans as much as possible to come at film starting time by putting heavy emphasis on the exact starting hours in their advertising.

Intermissions

Another suggestion advanced is the division of the talking picture into three sections, like acts, with brief intermissions of not more than two minutes. Under this system, no one would be seated except during the intermissions and at the end of the picture. In this way, everybody would see all the picture without interruption and none of the important speeches would be lost.

This would solve the difficulty to a large extent in the neighborhoods and some of the first run houses, but it would strike a snag in the downtown houses, patronized chiefly by transients who drop in any time and leave the same way. Exhibitors admit that this is the problem they are facing and they haven't found the solution as yet.

Loud Speaker Ballyhoo

Lobby hallyhoo for "The Barker" consists of a typical barker's spiel via remote controlled loud speaker. In addition to using some of the lines of the title role in First National's dialog film, the unseen barker at the Central theatre, New York, gives the Broadway listeners a teaser synopsis of the plot of the play of carnival life, puts in a plug for the star and the featured players and winds up his discourse with "let 'er go, boys," the cue for the calliope grind.

Quebec Exhibs Agree to Bar 16-Year-Olds

Monreal, Dec. 11.

At the meeting of the Quebec Theatre and Cinema Owners' Association last Thursday it was decided to take up an appeal against the decision of Judge Demers that the Children's Act was constitutional.

To show their good faith in the matter, the theatre men agreed to bar children under 16 from their theatres, as enjoined under the law, until such time as the appeal is lodged and any further infractions of the law can be prevented by injunction. This means that the youngsters will be barred from the theatres until next February, at the earliest, and the gain of the school holidays at Christmas will be lost. Many theatre men protested, but it was carried by a majority, and all are abiding by it loyally.

Local grosses dwindled the past week and will probably continue, due to the barring of the 16-year-olds and under. Parents in this city have the habit of attending the film houses with their youngsters since the theatres defied the law last March. They resent it the more as much on the theatres as on the government.

Indie Talking Shorts Maker's New Process

Los Angeles, Dec. 11.

Anthony J. Xydias, one time Pennsylvania exhibitor and for eight years producer under brand of Sunset Pictures, has taken a lease of the old Charles Ray studio and begun production of single-reel talking shorts. There will be 24 singles, mainly vaude skits. Also there will be 24 two-reelers.

The device used is that of Telefilm Picture Corporation, composed of W. T. Lackey, producer; Ward Wing, director, and Ralph Like, inventor. The disk system of recording is employed.

Besides the two shorts made by Xydias, one each has been made by Alf Goulding Productions and Nat Cordish.

U'S Winchester, Va., House

Universal has opened another chain house, Capitol, Winchester, Va., 1,500 seats.

Fox-Schine Deal Closed

Fox has about closed its deal for the Schine Circuit, up-state New York and surrounding territory, about 65 houses in all.

Universal is concerned in the transfer through holding a minor share of the Schine string, also contracts for U pictures. It is presumed the U end has been pacified.

Fox's negotiations with Walter Reade for the latter's string of theatres in New York and New Jersey are said to have stood still for some weeks. Fox states they may be taken up any time now, while Reade says he thinks the deal is cold.

Talking Picture Road Show with Vocafilm for Rayart's Customers

Vocafilm, revamped as Filmtone, is being used by Rayart Pictures for its first road show picture, "Should a Girl Marry?" Five acts made at the Vocafilm plant on 5th Avenue go with the road show. They consist of "1812 Overture" by the Filmtone Harmonists, "The Dancing Colleens," "At the Night Club" with Shaw's Hawaiians, Radio Franks and Val and Ernie Stanton.

Rayart is sending out its road shows in co-operation with its state rights franchise holders. State righters are given preference to take the road show talker or to take the silent version only. A couple have expressed a preference for the silent version.

The road shows will play non-wired houses with all equipment and technical staff carried and dates played on sharing terms.

DeForest talking pictures some years ago were roadshowed around the country and more recently Hanaphone and other devices of a portable character have used the roadshow method.

Comparative Grosses for November

(Continued from page 10)

PORTLAND, ORE.

	Nov. 3	Nov. 10	Nov. 17	Nov. 24
PORTLAND High .$19,000 Low .. 11,000	"Take Me Home" $11,500 Stage Show	"Beggars of Life" $17,500 Stage Show	"Outcast" $14,500 Stage Show	"Me, Gangster" $14,000 Stage Show
BROADWAY High .$24,000 Low .. 9,000	"Mother Knows Best" $11,000	"Show People" $13,000	"Masks of Devil" $14,000	"Air Circus" $13,500
PANTAGES High .$18,000 Low .. 9,000	"Silks and Satins" $12,500 Vaude	"Stool Pigeon" $13,000 Vaude	"Man, Woman and Wife" $12,000 Vaude	"The Apache" $12,000 Vaude
ORIENTAL High .$18,000 Low .. 6,000	"Butter and Egg Man" $9,500	"The Cop" $10,500	"Craig's Wife" $7,000	"Angel of B'way" $8,000
UNITED ARTISTS' High .$14,000 Low .. 8,000	"Revenge" $12,700	"Revenge" $10,500	"White Shadows" $9,000	"White Shadows" $7,000
MUSIC BOX High .$22,000 Low .. 10,000	"Singing Fool" $12,100	"Singing Fool" $10,000	"The Terror" $19,100	"The Terror" $15,000

ST. LOUIS

	Nov. 3	Nov. 10	Nov. 17	Nov. 24
AMBASSADOR High .$46,880 Low .. 24,260	"Sawdust Paradise" $34,000 Stage Show	"Companionate Marriage" $37,500 Stage Show	"Beware of Bachelors" $35,100 Stage Show	"Outcast" $31,600 Stage Show
LOEW'S STATE High .$47,000 Low .. 14,900	"Me, Gangster" $17,000	"Forbidden Hours" $16,900	"Revenge" $14,900 (New low)	"Show People" $17,200
MISSOURI High .$28,875 Low .. 15,500	"Haunted House" $23,900 Stage Show	"Varsity" $25,700 Stage Show	"Home Towners" Stage Show	"Adoration" $23,700 Stage Show

TORONTO

	Nov. 3	Nov. 10	Nov. 17	Nov. 24
SHEA'S HIP High .$15,500 Low .. 8,000	"Win That Girl" $13,000	"Captain Swagger" $13,500 Stage Show	"Power" $12,000 Stage Show	"State St. Sadie" $11,000 Stage Show
LOEW'S High .$18,000 Low .. 7,000	"Show People" $12,000	"Brotherly Love" $13,000	"The Wind" $11,000	"Woman f'm Moscow" $10,000
UPTOWN High .$20,000 Low .. 6,000	"Mother Knows Best" $20,000 (Record)	"Mother Knows Best" $14,000	"White Shadows" $13,000	"Man Who Laughs" $13,500
PANTAGES High .$19,000 Low .. 7,100	"Take Me Home" $11,900 Vaude	"Obey the Law" $15,000 Vaude	"The Outcast" $10,500 Vaude	"Do Your Duty" $13,000 Vaude
TIVOLI High .$16,000 Low .. 3,700	"Four Sons" $11,000	"Four Sons" $12,000	"Four Sons" $7,000	"Lilac Time" $16,000 (Record)

WASHINGTON

	Nov. 3	Nov. 10	Nov. 17	Nov. 24
COLUMBIA High .$17,200 Low .. 5,500	"Two Lovers" $8,000 All Sound	"White Shadows" $13,000 All Sound	"White Shadows" $10,300 All Sound	"Woman Disputed" $13,300 All Sound
EARLE High .$24,000 Low .. 6,000	"The Terror" $18,000	"Show Girl" $15,000	"Varsity" $13,500	"Oh Kay" $13,500
FOX High .$36,200 Low. . 14,500	"Dry Martini" $18,300	"Caught in Fog" $22,300	"Napoleon's Barber" $19,500	"Romance of Underworld" $25,000
MET. High .$20,000 Low .. 5,000	"Companionate Marriage" $10,000	"Beggars of Life" $9,000	"Home Towners" $10,000	"Home Towners" $11,000
PALACE High .$24,100 Low .. 6,000	"The Wind" $17,000 Stage Show	"Magnificent Flirt" $6,000 (New low) Stage Show	"Battle of Sexes" $18,500 Stage Show	"Masks of Devil" $21,600 Stage Show

Theatre Held Up for $5,500

Los Angeles, Dec. 11.

A lone bandit raided the office of the Metropolitan theatre and relieved John Nylan, assistant manager, and C. J. Long, cashier, of $5,500. He grabbed Nylan's wallet to boot.

The thief escaped in a car parked in front of the theatre.

"Bombing" Campaign in Birmingham Keeps Up

Birmingham, Ala., Dec. 11.

Stink bomb war on Birmingham theatres continues to rage. Rialto and Princess have been victims almost continuously in the last two or three months.

R. M. Kennedy, manager of the two houses, has appealed to police begging them for protection and officers have been placed on guard. But the bombing continues just the same.

The bombs are believed to have been thrown in the front of the theatres by driving past the houses in automobiles. To prove that they are good shots the bombers have missed the Princess so many times that a shoe store nearby has offered a reward for their capture.

Nadine Wayne
and
Douglas Keaton
FEATURED LEADS
Broadway Palace, Los Angeles
Staged by LEO LE BLANC
Direction: ABE SUGARMAN
LYONS and LYONS

NOW IN SECOND YEAR
"B. B. B."
More Than a Master of Ceremonies
At COFFEE DAN'S, Los Angeles, Cal.

ORIGINALS ADAPTATIONS
HOWARD J. GREEN
Management, Edward Small Co.
TITLES CONTINUITIES

BOBBY GILLETTE
and His Banjo
Master of Ceremonies
Alexander Theatre, Glendale, Cal.

HELENE HUGHES
ROY SMOOT
Featured with
FANCHON and MARCO

AL LYONS
AND
NEAL CASTAGNOLI
Featured in
FANCHON and MARCO
IDEAS
WEST COAST CALIFORNIA THEATRE, SAN DIEGO
INDEFINITELY

BILLY SNYDER
THE JUVENILE PRINCE
Now Doing Time for
FANCHON and MARCO
in "HATS" Idea
with CHARLIE MURRAY
Direction: WM. MORRIS AGENCY

SI WILLS
"Wanted by Everybody—Even the Police"
with "Pickin' Peaches" Unit
This Week: Missouri, St. Louis
Direction: WM. MORRIS OFFICE

ALFRED BROWER
World's Fastest Russian Dancer
with Fanchon & Marco's
"Hollywood Scandals"
This W'k—Loew's State, Los Angeles
Direction WILLIAM MORRIS

BARRY SHERWOOD
TENOR
First Appearance in America
Featured in Fanchon and Marco's
SALLY O'NEILL "Mike" Idea

WOODS MILLER
"SONGS PLUS PERSONALITY"
Featured Soloist in
Fanchon and Marco's "SOCIAL CLIMBERS" IDEA

Now talking pictures become the greatest entertainment in the world!

PARAMOUNT QUALITY TALKING PICTURES

For Release Between January 1st and July 1st, 1929

4 QUALITY ALL-TALKING SHOWS

"INTERFERENCE" *plus* Eddie Cantor in "That Party in Person" and Ruth Etting

"THE DOCTOR'S SECRET" *plus* Borrah Minnevitch and playlet "One Word".

Jeanne Eagels in "THE LETTER" *plus* Eddie Peabody and Giersdorf Sisters.

"NIGHT CLUB" *plus* "Pusher-in-the-Face" and "The Bishop's Candlesticks".

22 QUALITY ALL-TALKING FEATURES

"Canary Murder Case",* "Wolf of Wall Street" (Bancroft),* "The Dummy", "A Genius Is Born", "The Hole in the Wall", "Close Harmony" (Rogers), "Nothing But The Truth" (Dix), "The Studio Murder", "Gentlemen of The Press", "The Woman Who Needed Killing", "Through the Night", "The Tong War",* "The Wild Party" (Bow),* "Darkened Rooms", "Here Comes the Band Wagon",* "The Saturday Night Kid" (Bow),* Menjou All-Star,* Bancroft All-Star.* (*Silent versions also.*)

17 TALKING SOUND FEATURES

"Abie's Irish Rose", "The Shopworn Angel", "Innocents of Paris", "The Carnation Kid" (MacLean), "Redskin" (Dix), "Wolf Song", "Sins of the Fathers" (Jannings), "Behind the German Lines", "Black Eagles" (Bancroft), "River Boat", "Homecoming", "Two Shall Meet", "Looping the Loop", "The Man I Love", "Ellis Island", Dix Special, MacLean-Christie Special. (*Note: All these pictures have silent versions.*)

52 TALKING SINGING SHORTS

13 Paramount-Christie Two-reel Short Features, including the famous Octavus Roy Cohen colored stories. 28 Paramount Talking Acts, fifteen in Two Reels, thirteen in One Reel, with such stars as Eddie Cantor, Ruth Etting, Walter Huston, etc. 6 Song Cartoons, 5 Famous Composers — *All Paramount Quality — the class of the market!*

Very Soon **PARAMOUNT SOUND NEWS**

PARAMOUNT ALL-TALKING PICTURES

PARAMOUNT

SILENT AND TALKING PICTURE HEADQUARTERS

A TRIPLE BOX-OFFICE THREAT

THE SPIELER

The Greatest Picture of Carnival Life Ever Screened!

The glamor and tragedy of street show life as IS—reeking with realism and color and packing a devastating WALLOP — with a great cast.

with ALAN HALE, RENEE ADOREE, FRED KOHLER and CLYDE COOK. A Ralph Block Production. Adapted by Hal Conklin and Tay Garnett. From an original story by Hal Conklin. Directed by Tay Garnett.

THREE IN A ROW

all ready to CRASH THROUGH to new records! That's the Triple Box Office Threat offered by PATHE in "THE SPIELER", "GERALDINE" and "SHADY LADY". One *great* picture is something to shout about. *Two* in sequence is something to rave about. THREE IN A ROW—there's a record to SHOOT at! And we'll go on record with the prediction that these three productions will ALL be ranked among the outstanding successes of the year. "THE SPIELER" has already been picked by Photoplay as one of the six best. Well—"GERALDINE" and "SHADY LADY" are just as good!

Paste This Prediction In Your Hat—And Get Busy!

ALL IN SENSATIONAL DIALOGUE AND SOUND

It Speaks the Language of Real American Youth! Built on laughs, loves, 'whoopee' and thrills of Young America—*made* for entertainment.

Geraldine

from the story by BOOTH TARKINGTON with EDDIE QUILLAN, MARION NIXON GASTON GLASS and ALBERT GRAN. Supervised by PAUL BERN. Directed by MELVILLE BROWN.

Another Phyllis Haver Sensation! The blonde star in the type of role that never fails to 'click'—and this is one of her best.

PHYLLIS HAVER IN *The* SHADY LADY

with ROBERT ARMSTRONG and LOUIS WOLHEIM A Ralph Block Production *Title Suggested by Leonard Praskins and Richard L. Sharpe* Directed by Edward H. Griffith

Pathé Pictures *talking Box-Office*

Members of Motion Picture Producers and Distributors of America—WILL H. HAYS, President

Shubert Houses With W. E. Wiring; 4 More Keith Houses for Same Wire

The Shuberts are wiring a number of their theatres with Western Electric devices. Contracts for installations in four houses were signed this week for the Sam Harris and the 44th Street, New York; Opera house, Philadelphia, and the Majestic, Boston. Despite the wiring orders reports of their tying up with the Warners are denied at the Brothers' headquarters, other than that Warners have rights for two of the Shubert plays.

In the new batch of 107 contracts secured by W. E. during the past three weeks are also four new Keith houses. These coming at a time when Radio with its photophone had absorbed the entire Keith chain have given rise to considerable conjecture. They have revived beliefs in responsible sources, repeatedly denied officially, that eventually the record will show W. E. handling the equipment end for both electrics. With the additional Keith houses to W. E. after RCA had declared that it would wire the entire circuit other than those theatres secured by Western before the consummation of the RCA deal, comes also the boast of a Western official:

"We have made 888 of the 900 installations to date."

On several installations attempted by RCA during the past month in New York nothing has materialized to date. One chain house is delayed because of wrong parts in its installation and another, Proctor's 125th Street, went flooey on the night it was scheduled to open with Photophone.

Split Talker Into Acts

Toledo, Dec. 11.

"Home Towners" (W.B.) talker, was given a heightened effect as a replica of the original play by Manager Jack O'Connell, of the Vita-Temple.

O'Connell split the talker into acts, drew away the curtains and lighting the house for a couple of minutes at the end of what he deemed acts.

Publix to Stage Carter Cartoon Unit

Publix production department is working on a unit based on Ad Carter's comic strip, "Just Kids," and to feature Carter in person. Other members will represent characters in the daily cartoon.

Unit will be routined for stage band frontage and titled "Cartoon Show."

Sound for "Viking"

"The Viking" was synchronized last week at M.-G.-M.'s sound studio in Harlem. It is expected that the sounded version will replace the present silent version now showing at the Embassy, New York, with orchestra accompaniment.

"Trail of '98" was also synchronized last week.

Michigan Vaude Mgrs. Ass'n
Charlie MACK
Booking the most extensive circuit of vaudeville and presentation theatres between New York and Chicago
Michigan Theatre Bldg.
DETROIT
Standard Acts, Write or Wire

HERMIE KING
Musical Master of Ceremonies
Direction Fanchon and Marco
Oakland Theatre, Oakland

Strong Exploitation By Up-State Exhibs

Syracuse, N. Y., Dec. 11.

Exhibitors operating local de luxe houses are going in strong for exploitation stunts strong these days.

Walter D. McDowell of the Strand hit on all six for "Companionate Marriage," current. One of his niftiest was the broadcasting of reprints of page 125 of Judge Ben Lindsey's book, with the assurance on the reverse that it was "just a glimpse." McDowell made a tie-up with four local book shops in the printing and distribution of the throwaway.

Two telegraph stories appearing locally during the week were reproduced in the Strand's display copy. Both concerned with Judge Lindsey and his theories were "naturals" for exploitation purposes.

Perhaps the best bit of showmanship was McDowell's use of a Fox Movietone Newsreel subject in which Judge Lindsey expounded his "companionate marriage" doctrine as a prolog to the picture. McDowell played the newsreel some time ago and recalling that, induced the Fox exchange to loan the subject for the run of the First National release.

Albert P. Kaufman, of the Empire, booming "Fazil," placed strips on local taxis calling attention to the fact that "This Car Is Heated" while his picture was "Hot as Sahara."

William K. Saxton, of Loew's, tagged thousands of autos with a close imitation of local police tags for motor violations to exploit "West of Zanzibar."

Hays Re-elected St. Louis Pres.

St. Louis, Dec. 11.

Everett H. Hays, manager of the St. Louis theatre, has been re-elected president, for the third year, of the St. Louis Theatre Managers' Association.

U. A. Sales Meeting

United Artists will hold its first national sales convention for the entire sales division in Chicago, Dec. 14-15.

All previous conventions have been attended by officials only.

Gottesman's Opinion of Film Boards And What He Did in Derby, Conn.

Ignoring a talker contract violation because he figured he wouldn't get a break in the New Haven Film Board, Alfred Gottesman at the same time opened a 1,500-seat house and played a silent and vaude program.

Gottesman, who has several New England first runs wired by Western Electric, re-opened the Commodore-Hull, Derby, Conn., a house that went dark a year ago when Arthur Friend's company capsized, without sound only because, he says, the electric was too slow with the equipment.

To counteract the nearest talker opposition Gottesman ballyhooed the merits of silent drama and the worth of livestock in the pit. Biz has been close to RSO he says and he will let anyone take a slant at the sheet who is dubious.

This exhibitor who is Fox's only first run indie competitor now has nine houses with his recent acquisition of the Capitol, Middletown, and Palace, Norwich, Conn., both 1,500 seaters.

On the contract matter brought against him by Paramount, Gottesman claims that without an arbitration board in New Haven the hearing would be just a waste of time. The exhib says that he is ready to go into a law court and prove his contention that the records with "Beggars of Life" were so poor that he had to pull out the show and cancel bookings in his other houses.

As for the penalty involved in letting the Film Board ruling go by default, Gottesman says he welcomes a cash deposit basis on future bookings; that this will end contracts with two film companies which he says he welcomes.

Billing on 40-Mile Radius For Talkers Downtown

Theatres in the larger cities, getting talking equipment first, are stealing business from the smaller towns and going into neighboring cities, where houses have not yet been equipped for extra business. It is reported that in some districts centrally located theatres pepper the adjoining territory within a radius of 40 miles with exploitation on talking pictures.

Conditions for the smaller houses have been affected largely through this new maneuvre, while the high grosses attributed to talking pictures in many instances are reported due to the draw upon out-of-town trade.

It is said that the 40-mile radius is not an exaggeration where there are good automobile roads. In other districts farmers will take a 15 or 20 mile gas buggy ride to see the talkers.

SHORT'S NEW TITLE

A change of title on the Lowell Sherman talking short, now at the Embassy, New York, is from "Phipps" to "Nearly Divorced."

It is the first talking short of M-G-M to have its title altered after release.

CARLENA
DIAMOND
(DANCING HARPIST SUPREME)
Direction:
Walter Meyers, of Wm. Morris Agency

COMING EAST SHORTLY!
BABE MORRIS
Queen of Tap Dancers
Personal Direction
FANCHON and MARCO
Featured in "ARTISTS" Idea
Touring West Coast Theatres

I take this opportunity to thank my many friends for three pleasant years I have spent in Chicago for Balaban & Katz—Publix Theatres.

Opening at Paramount Theatre, New York, Dec. 15th

BENNIE
KRUEGER

P. S.—A Merry Christmas and a Very Happy New Year to All

Equipment and Service Cost for Talkers Stops Small House Operators

Exhibitors operating smaller theatres, split week stands and down, are reported unable to consider buying talking equipment, despite the acknowledged popular call for this type of entertainment on account of the high rentals demanded for film and records.

In small houses prices for sounded shorts, not necessarily dialog, run as high as $100 for a comedy for three days, plus $7.50 per day per record. A two-reel comedy, with two records, represents a total rental of $145 for three days, $15 daily for the records. This figure compares with a previous price, in the same locality, of $40 for the silent comedy.

In asking prices on feature pictures, sounded but not generally dialogued, the average for a three-day stand runs around $300. In addition there is $7.50 per day per record, $45 daily for a 6-reel picture for the record rental only. On the three days the rental for one sound picture on this basis is $435, where a silent picture at $100 would have been top price.

From the general understanding, most of the smaller theatres do not stand any chance of being able to run talking pictures on the present basis. The purchase of equipment is now being given smaller consideration since various equipments may be purchased at different prices. The inability to get film at prices which would reasonably insure a profit is the major obstacle. With practically no competition in talking picture distribution the smaller theatres are obliged to figure on the prices asked. Where drawing population is limited, no possible way of figuring on a profit has yet been conceived.

In addition to film and record rentals, there is a service charge of $175 monthly demanded by General Electric for Photophone and $160 monthly by Western Electric for Movietone. The value of this service is problematical, but it is forced on the theatre owner with the contracts for purchase.

It is understood that approximately 2,500 contracts for equipment have been corralled by W. E. and G. E., mainly the former. There is a balance of over 10,000 theatres capable of running talking pictures at a profit if able to get pictures at lower rentals.

The rental of records of $7.50 daily for each reel is considered a particularly difficult payment for small operators to meet. The records cost less than 25 cents to manufacture.

Sam Katz Held Home

Sam Katz is ill at his home in New York and away from the office all this week.

Using Phonograph Discs In Wired Houses for Films

Wired houses are reported using ordinary phonograph records on Vitaphone turntables in connection with comedies, novelties and other shorts not synchronized.

This situation has been reported from houses which have dispensed with their orchestra and organist, and depend almost entirely, if not entirely, upon sound product. With the available supply of talking shorts giving out or not being rated so hot, houses have been booking silent stuff and cuing with phonograph records to suit.

The records are not always very apropos the subject. They start after the picture and end before it but the houses figure the value of the picture offsets. It has been discovered that when selecting records those of slow tempo and no pronounced musical changes are best as they blend to anything.

Fox in Syracuse

Syracuse, N. Y., Dec. 11.

Brighton theatre, 1,750-seat de luxe neighborhood, first of its kind in the city, has passed from the Frederick Ullman interests of Buffalo to Fox; it marks the latter's first invasion of the Syracuse Rialto.

The Brighton, which had its formal opening in early November, closed Saturday when Fox took possession. M. W. Korach will be in charge when the house reopens, probably Christmas day by which time it is expected the theatre will be wired for photophone. The latter device had been contracted for by the Ullman interests when the theatre was under construction.

Fox Going After Midwest Houses To Completely Sew Up Three States

Chicago, Dec. 11.

Reports of deals are as thick here now as in New York.

Joe Leo, vice-president of Fox, formerly Midwesco in Wisconsin, is after control of several western states, through absorbing competition.

Foremost is the story he has everything but the signatures for taking over the Fischer Paramount circuit of about 12 houses in Wisconsin. If the deal goes through Fox will take over all properties and equities, including sites selected for future building. Fox will do the building. Around $250,000 down payment is involved, with rental of about $150,000 for several years.

Also reported hinging on the success of that deal is the probability of Leo taking over three Universal houses in Wisconsin, at Kenosha, Racine and Sheboygan. These in addition to the Fischer Paramount holdings would give Fox control of Wisconsin.

Great States and F. & R.

A consolidation rumor links the Fox interests in Wisconsin with Great States of Illinois and Finkelstein & Rubin in Minnesota. Each outfit has more or less complete control of its state, with exception of Great States in Chicago. Merging of the three would afford tremendous influence and buying power.

Leo was sent here by Fox to look after the Fox interests in the Ascher chain, in the hands of receivers. Operating the circuit for the Chicago Title & Trust Company, Leo displayed such marked judgment he was given charge of the Midwesco Wisconsin chain, which Fox purchased from West Coast and Saxe Bros. It is reported Leo's operating methods have pulled this circuit of over 40 houses out of the red. The circuit is said now to be turning a weekly profit.

U's Colony Cut Out More Indie Sounders; W.E. Silent

Western Electric's tactful stand in not forcing contract holders of its equipment or sound privileges to toe the mark at this time is bearing fruit. In one case the first big producer licensee and chain owner to violate its installation contract, Universal, has gotten back on the straight and narrow without a word of reproach from the electric.

Universal, without WE's consent or knowledge, according to authoritative sources, booked an indie sound and ran it over W. E. equipment in the Colony, New York. This was a cartoon with Powers' Cinephone sound which delighted U and the reviewers, but got thumbs down by a W. E. inspector. The latter said that the Powers system overloaded the conduit and that the synchronization was not there.

W. E. said it would confer with U on further use of Powers' sound over its equipment; that it would advise against it until a better quality could be secured.

Universal was confident it was okay and would continue it, they said, regardless.

Meantime before the W. E. conference had time to materialize, Universal made no further bookings, without a word from Western, it is maintained at U home office.

Indies Still After Myers

Chicago, Dec. 11.

Abram F. Myers, Federal Trade Commissioner, continues to receive approaches from the independent picture exhibitors, headed by W. A. Steffes, to lead the indies in their present business dilemma.

No report as to how Myers is receiving the proposals. It is said a Steffes committee of indies has called upon him in Washington.

The only certain phase is that the indies appear set upon securing Myers as their leader. They are prepared, it is claimed, to meet any of his demands in connection with that post.

Mechanicville "Sunday" By Special Election Vote

Mechanicville, N. Y., Dec. 11.

This city of about 10,000 has voted for Sunday movies. A special election last week gave approval by a plurality of 896. Vote was 1,534 in favor and 638 against.

The first Sunday show was Sunday night and the response was encouraging. Movement had been agitated for some time and the city council passed an ordinance at a meeting Nov. 26, authorizing the election.

Albany is now the only city without Sunday shows in this vicinity.

Okla. T. O. Just Meets

Oklahoma City, Dec. 11.

Oklahoma state body of the M. P. T. O. A., in session here last week, considered the alternative of remaining with the Woodhull organization or shifting to the Allied National body lately started. The decision was left with the executive committee with authority to act finally.

Otherwise it was a perfunctory session. A committee was appointed to keep in touch with affairs at the state capital and do what it could to oppose legislation adverse to theatrical interests.

Among those present were Gov. Henry S. Johnson, "Pete" Woodhull, of the National Association, and H. A. Cole, president of the Texas exhibitors.

B'way in B'klyn

The Paramount theatres in New York and Brooklyn are playing the same features simultaneously, with the unit shows playing the New York house, shifting to Brooklyn the following week.

Another step in line with the policy of "bringing Broadway to Brooklyn" was the inauguration of the Paramount, Brooklyn of Saturday midnight shows. The New York Paramount has a midnight showing of the feature every night in the week.

And, History Will Repeat—

The original motion picture film... workable long rolls...colored film base... duplicating film ... panchromatic negative ... the history of the important developments in American motion picture materials is a factful story of this Company's co-operation with the cinematographic industry.

Obviously an association that has borne such fruits in the past can be expected to repeat in the future. For the year 1929 Eastman resources and Eastman cooperation are pledged once more to the further advancement of the motion picture art.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

It Will Be a Bear of a Production
"FIVE O'CLOCK GIRL"
Starring
MARION DAVIES
Directed by
ALFRED E. GREEN
Released by
M-G-M

VILMA BANKY

now a ★

scores Great HIT

in the Samuel Goldwyn Presentation

"The Awakening"

by Frances Marion with

Louis Wolheim and **Walter Byron**

VICTOR FLEMING production

Dallas

Journal: "Keeps audience interested. Miss Banky gives best portrayal of her career. A highly dramatic story."

Times Herald: "Vilma Banky is destined to win immeasurable favor in the eyes of the movie-loving public."

Dispatch: "Her first starring role, and she makes a go of it. A remarkable piece of direction."

Cleveland

Plain Dealer: "The picture was made for the box office. It will be a success. Miss Banky is great. I recommend it highly."

Press: "Vilma Banky is prettier and more interesting than we remember having seen her before."

News: "Easily gets the top position among this week's new pictures."

Montreal

Daily Star: "Banky surpasses anything she has done so far. A delightful picture."

Herald: "Gripping film. Banky never more convincing, appealing and more inspired."

Gazette: "Does what is the most human acting of her career."

One of the 17 new UNITED ARTISTS PICTURES

They All Talk - and How!

MELODY OF LOVE

Carl Laemmle's 100% Talking Picture
Featuring Walter Pidgeon, Mildred Harris, Tom Dugan, Jane Winton, Jack Richardson. Story by Robert Arch. An Arch Heath Production. Sound Supervision by C. Roy Hunter.

THE LAST WARNING

With Laura La Plante, Montagu Love, Roy D'Arcy, Margaret Livingston, John Boles, Burr McIntosh, Bert Roach. From the novel by Wadsworth Camp and the stage success by Thomas F. Fallon. A Paul Leni Production. Supervised by Carl Laemmle, Jr.

GIVE AND TAKE

George Sidney and Jean Hersholt, with George Lewis, Sharon Lynn. From the Broadway Stage Success by Aaron Hoffman. A William Beaudine Production.

The COHENS and KELLYS IN ATLANTIC CITY

Starring George Sidney, with Vera Gordon, Kate Price and Mack Swain. A William James Craft Production.

THE CHARLATAN

With Holmes Herbert, Rockliffe Fellowes, Margaret Livingston. A George Melford Production. Written by Ernest Pascal and Leonard Praskins.

THE SHAKEDOWN

With James Murray and Barbara Kent.
Story by Charles A. Logue. A William Wyler Production.

COME ACROSS

A Smashing Melodrama of the Underworld. With Mary Nolan.
A William Wyler Production.

THE GIRL ON THE BARGE

With Jean Hersholt, Sally O'Neil and Malcolm McGregor.
From the Cosmopolitan Magazine Story by Rupert Hughes.
An Edward Sloman Production.

YOU CAN'T BUY LOVE

Fast-moving Drama of the Restless Spirit of Youth.
Story by Beatrice Van. An Ernst Laemmle Production.

RED HOT SPEED

Starring Reginald Denny. With Alice Day.
A Joseph Henabery Production.

HIS LUCKY DAY

Starring Reginald Denny. With Lorayne Duval.
Directed by Edward Cline.

CLEAR THE DECKS

Starring Reginald Denny. With Olive Hasbrouck, Lucien Littlefield. A Joseph Henabery Production.

IT CAN BE DONE

Starring Glenn Tryon. With Marian Nixon.
A Fred Newmeyer Production.

THAT BLONDE

Starring Laura La Plante.

ONE RAINY NIGHT

Starring Laura La Plante.

DANGEROUS DIMPLES

Starring Laura La Plante.

LONESOME

Paul Fejos' Masterpiece.
Starring Glenn Tryon and Barbara Kent. Photography by Gilbert Warrenton. From an Original Story by Mann Page.
Supervised by Carl Laemmle, Jr.

SHORT SUBJECTS

BAILEY & BARNUM, THE THREE BROX SISTERS, ZIMMERMAN AND GRANDVILLE

"THE COLLEGIANS," (Fourth Series), starring George Lewis, Dorothy Gulliver, Hayden Stevenson, Churchill Ross, Eddie Phillips. Directed by Nat Ross. Supervised by Carl Laemmle, Jr.

(Note: Two negatives, talking and silent, on all Universal talking pictures, excepting "Melody of Love.")

and they all say-

CARL LAEMMLE

Leads the Way!

L. A. PAPER VOTE ON TALKERS VS. SILENTS

259 Questionnaires Sent to Theatregoers—141 for Talkers; 104 Against

Los Angeles, Dec. 11.

Picture fans in this town prefer the talker to the silent cinema, but at the same time they are unanimously against the elimination of the silent drama. This was brought out through a questionnaire by the Los Angeles Herald.

That publication distributed 259 questionnaires among what they considered representative groups of the picture-going public.

On the question as to preference of talkers against the silent, the former won out by 141 to 104. The next query was on the elimination of the silent picture. Only 38 want it scrapped, while 215 said, "By all means keep on making them."

In answer to the question as to whether an orchestra or synchronized score was preferred, the vote was 192 to 57 in favor of the house music. Only 60 were in favor of limiting sound in pictures to sound and music, while 173 voted against the limitation.

Then came the important query whether they liked the part talkers. One hundred and fifty-three objected against this brand of product, with 98 in favor.

There were 165 who said their interest in talking pictures was increasing, while 77 voted the other way. In answer to the question as to whether their interest was waning as the novelty of the sound and talker wore off, 50 admitted it was, and 190 replied no.

In answer to the all-important question as to the talkers being a good enough substitute to lessen their attendance at the theatres showing stage plays, 223 declared that the spoken drama could not be replaced by the image-conversation, while only 31 held that it could.

Only 134 of the 259 voted on their preference of players.

ELLMAN DISTRIBUTING

Chicago, Dec. 11.

Henry Ellman, with the Columbia Pictures Corp., has sold his interest in the Chicago exchange.

Ellman says he is going into the talking picture distributing field handling machines and pictures for Illinois, Indiana and Wisconsin.

DIRECT FROM
Warner Bros. Theatre
Hollywood, Calif.
TOMMY ATKINS SEXTET
with
NELL O'DAY
Stage and Screenland Favorite Dancers
Return Engagement at
ORIENTAL CHICAGO
Indefinitely
Appreciation to Brooke Johns and Lou McDermott
Direction WM. MORRIS OFFICE

FINE BICYCLING EXHIB $11,500 IN CINCINNATI

Cincinnati, Dec. 11.

The largest award ever given against an exhibitor in this territory was rendered against the Pela Theatre Co., by the Arbitration Board on charges of "bycycling," amounting to $11,500.

Eward is in favor of Pathe, Metro-Goldwyn-Mayer, United Artists and First National.

Elmer Shard and Mrs. John Weinig are partners in the Pela Theatre Co., which also operates the Lyric and Emery in Reading and the Endrola in Lockland, all suburbs of Cincinnati.

Alleged "bycycling" dates back to May 1, 1928, according to charges filed. Copyright protection bureau representing national and regional distributors made an investigation and the charges resulted. Shard also was fined $1,500 for same offense in relation to his operation of the Monte Vista in another suburb.

Al Boyd's New House Taken by Warners

Philadelphia, Dec. 11.

It is reported that the new house under construction by Al Boyd has been taken over by the Warner Brothers.

The theatre is nearly finished and is due to open Dec. 27 with the talking "Interference" picture of Paramount's.

Through securing the Boyd house, Warners remove it as opposition to the Stanley theatres here. Warners now control the Stanley chain.

A recent rumor was that Fox had been dickering with Boyd. Boyd was formerly the Stanley firm buyer, leaving the circuit some months ago, before the Warners stepped in. There is a question as to just when the Fox lease on the local Fox-Locust expires.

While the booking of a Paramount special for the opening of the new house is not altogether understood locally, the Stanley houses here may have booked up the available Warner talkers.

Gov't Selling Toledo Theatre for Taxes

Toledo, Dec. 11.

Owing income tax of $23,405, the Government has seized and is advertising to sell the local Empire theatre here at auction Dec. 31.

A first mortgage of $150,000 is on the property.

Hays and Exhibs

The Hays organization is not investigating indie talkers. It figures that exhibitors are wise enough on those things.

But exhibs should not be too harsh with all of the indies, a Hays spokesman contributes. There might be one or two who have a gold vein. What prompted this thought he would not reveal, except to say that his cook collected $3,500 this week for Muscle Shoals property she paid $250 for a couple of years ago.

Fox's Cleveland Sites

Cleveland, Dec. 11.

Two sites for the proposed new 5,500-seater Fox theatre are now being considered by Fox representatives, according to well substantiated reports.

It will probably be built on the old Euclid Avenue Baptist Church site at E. 18th street or else in the Terminal Depot project on the Public Square where, it is understood, the Van Swerigens will erect a theatre building.

During the past few months the Fox interests have considered five possible sites.

Skourases Buy in Granite City

St. Louis, Dec. 11.

Skouras Brothers have bought the Washington Granite City, Ill., from Louis Landau. Property valued at about $300,000. Seats 2,000, with an airdome adjacent seating 1,200, will be closed for sound.

"Just Off B'way," Indie

Los Angeles, Dec. 11.

Chesterfield will start production Jan. 3 on "Just Off Broadway," original and continuity by Arthur Hoerl.

Frank O'Connor will direct.

LITERATI

"Well" Over Here

"The Well of Loneliness," the Lesbian novel, by Radclyffe Hall, will be published in this country after all. Following the banning of the book in England, Alfred A. Knopf, who had the American rights, decided he would avoid a probable repetition of the publisher's trouble over here and gave up the idea. Covici-Friede acquired the rights to the work and will bring it out late this month. The writer is a woman.

Rose Ellerbee Dead

Rose L. Ellerbee, 67, one of the oldest newspaperwomen in Los Angeles, died Dec. 4, at her home there after an illness of several months.

Miss Ellerbee was a feature and staff writer of the L. A. Times and was also a fiction writer for Youth's Companion, Lippencott's Magazine, Ladies Home Journal, Liberty and Collier's. She was the author of two novels, "Ropes of Sand" and "California Yesterdays."

She is survived by a sister. Burial was in Hollywood Cemetery.

Serial Writer With Fox

Robert F. Burkhardt, author of several current newspaper serial novels, has quit the job of news editor on the Los Angeles Record to join the Fox publicity department.

Income from "Wings"

John Monk Saunders' work in novelizing Paramount's "Wings," published by Grossett & Dunlap, will net him $25,000 under the royalty of 10 cents a copy when the sales reach 250,000 copies. Sales already are in excess of 200,000 and still climbing. Previous record for a similar book is 100,000 copies, for "The Ten Commandments."

Escape and Scoop

Hood MacFarland, veteran ex-city editor of the Herald Tribune, nearly lost his boy, Jim, but in return for the scare got a beat for his present connection, Evening World, on Whitey Weiss' shooting fray in the General Sessions court here.

Jim, in Paul Gulick's U publicity department, was awaiting jury duty five feet away from the bull pen when Whitey started blazing away with shots that killed a guard and laid several spectators low.

Young Mack's first thought was to get the old man at the Beekman exchange. White and trembling he shot the word through to Mack just in time to reach an edition before the others picked it up on the City News tape.

Nobel Prize

Some dissatisfaction is being expressed with the award of the 1928 Nobel prize for literature to Sigrid Undset, Norwegian woman novelist. The dissenters declare Thornton Wilder should have gotten the prize for his "Bridge of San Luis Rey," but that the judges were influenced in favor of the Norwegian woman because Nobel was a Norwegian, also.

One of Those Sugar Boys

The Daily News, New York, will shortly go to trial in the case of an elderly man in Canandagua, N. Y., who alleges Andy Gump, cartoon character, is a burlesque of himself and he ought to have his wounded feelings salved with some sugar. The case hinges upon the fact that Sidney Smith, the cartoonist lived in Canandagua between the ages of five and 11.

Joe Murphy was paid a salary by Universal Pictures for impersonating Andy Gump in the films some seasons ago.

Via Am. Merk

Leonard Hall, with Photoplay, aspires to do for the Episcopal Church what Herbert Asbury did for the Methodist. Asbury, a descendant of a Methodist bishop, has been kidding the church of his youth for the past several years, mostly in the American Mercury.

The latter mag published Hall's first yarn about the Anglicans last month. Hall, too, is from a family that produced its full quota of clergymen.

Selling Photos Abroad

Walter Benesch Miller, who operates a special press service in Ber-

(Continued on page 51)

WARNERS PAY OFF

(Continued from page 7)

ception of Lieber. Denial that Lieber had forced his own retention by refusing to part with all of his stock was made by Warner officials. They declared that he had sold his interest in First National "long ago."

The keeping of Lieber is regarded as a diplomatic move on the part of Warners among old line First National men. Those possessed with an inside knowledge of the progress of the company's absorption view the new directorate as a "dummy board" and the retaining of Lieber more as a peace offering to the remaining minority stockholders, particularly Fox with his big one-third.

The continuance of Spyros Skouras on the board is not regarded at First National with any significance other than added strength for Warners since they have figured him as a Warner man for some times. Skouras' knowledge of the producing company together with his operating title of the Stanley theatre chain under the Warners cause him to be regarded by First Nationalites as one of the most valuable men on the board.

The Bankers

Warner bankers, Goldman-Sachs, have MacDonald as their representative while Hoyt of Hayden-Stone is also sitting in. The latter bankers have directorate privileges as they put out First National's first preferred stock, it is reported, of which 22,700 shares are still said to be outstanding.

On the board also is Robert Perkins retained as secretary of FN. None of the other of the company's executives is a director, with the exception of Rossheim.

No changes have yet been made in the big posts. Warren Boothby continues as treasurer while Ned Depinet remains as vice-president in charge of distribution.

Although spokesmen in the Warner headquarters this week are declaring that First National will be operated independently of the brothers, FN men understand the heads of Warner departments to be their superiors. Orders from 44th street to Madison avenue will all come to Starr who will go on record as having executed them. Up to press time the details in which First National will be carried on had not been worked out. During the past week Warner executives had either visited First National or taken other means to familiarize themselves with their new charges.

37 Features

Under Warners, First National's output for 1929-30 will be 37 features, a reduction of about 13 over the turnout in previous years when the company was independently operated.

The new policy excludes all independent product which FN occasionally had distributed. The unit system will be done away with, business managers for supervisors being tabbed superfluous jobs. In the cases of two units now operated by Ray Rockett and Ned Marin, both, men will be instructed that they will have to hold down two jobs and do away with their b. ms.

Jack Warner Supreme

Belief is strong in responsible FN quarters that the Warners within the year will dispose of their Sunset Boulevard studio and move into Burbank.

Under the new regime Jack Warner is supreme production authority over First National although Al Rockett will continue with the title.

The First National directors who cashed their interests Monday include: Abe Soblosky, Barney Balaban, E. V. Richards, Albert E. Smith, A. H. Blank, John McGurk, M. L. Finkelstein.

BRITISH FILM FIELD

(Continued from page 6)

them whether he had seen and wanted them or not.

Mr. Greenhill, said the Referee, was an honest witness whose evidence must be believed. After going over figures the Referee gave judgment for defendant on the claim and on the counterclaim for $132,552, with six per cent. interest for eight years, 200 shares in Universal Picture Corporation to be transferred to the plaintiff company.

Execution was stayed pending an appeal by Universal against this judgment.

Morris Greenhill was largely concerned in raw stock at one time, in the Brifco deal with J. D. Tippetts. He tried to get the United Artists' concession for this country and at one time claimed to have it. This blew up, and he was figured to have paid out very heavily on the crashed deal both in money and many hundred thousand feet of raw stock.

His son is husband of the daughter of John Cecil Graham, of Paramount.

MARK SANDRICH
DIRECTOR
Just Completed a Feature Picture
"RUNAWAY GIRLS"
For Columbia Pictures

FRANCES WILLS
SUPREME DANSEUSE
PUBLIX UNIT
"STEP THIS WAY"
Direction: WM. MORRIS

"Please, Mr. Shubert, I can't come to rehearsal until I've finished reading 'Angel Child!' I laughed myself sick over it last night! And I'd be no good to the show this morning! Keep it away from my understudy!"

Angel Child By GRACE PERKINS

"'Angel Child' is delightful. I enjoyed every minute of the reading."—David Belasco.

"Don't miss it." — The New Yorker.

"A steadily absorbing novel about show business. I recommend it."—Walter Winchell.

"The best book on stage life I have ever read—and I have read them all."—Thomas E. Dixon.

"A most delightful and charming piece of work."—William A. Brady.

"Knowing how true it was, I adored it!"—Mrs. Owen Davis.

"In 'Angel Child' Miss Perkins has drawn a golden-haired little girl as innocent as Lee Shubert and as naive as J. J."—Metropolitan Guide.

At Booksellers—$2.00

RAE D. HENKLE CO., Publishers, NEW YORK

REVENGE

(Continued from page 14)

to nearly drown huge bears' growls. Orchestra work is regular.

"Revenge" opens in card introductory of characters. This part is very effective in color. *Waly.*

SHOW FOLKS

(DIALOG)

Pathe production (Ralph Block) and release. RCA synchronization and effects. Directed by Paul L. Stein. From Phillip Dunning's story. John Kraft's titles. At Colony, New York, week Dec. 9. Running time, 70 minutes.

Eddie.....Eddie Quillan
Rita.....Lina Basquette
Owens.....Robert Armstrong
McNary.....Crauford Kent
Kitty.....Bessie Barriscale

The 10 minutes or thereabouts of dialog at the finish doesn't cover "Show Folks'" earlier failings as a picture, but probably will go a long way with the exhibitor and fairly far with the consumer.

It's another column of inside stuff on what may or may not be show business. It's sloppy, mushy and sobby. If not for the fine comedy performance of little Eddie Quillan and the infrequently laughable titles, there would be little to the film.

Phil Dunning's story of a mixed dancing team in love with each other must have been manhandled in the transfer to the screen. It isn't original and it isn't authentic.

The cry finish is reminiscent of "Excess Baggage," extremely so. Boy and gal hoofer have split. The gal has signed to star in a big Broadway revue (producer has a yen for her). Boy can't work without the gal. He gets another partner and a date at Keith's—theatre not mentioned, but he's happy to have landed on the "Big Time"—but the new dame walks out after the opening show flop. The only gal after all scrams from a revue rehearsal in costume and rejoins Eddie at Keith's. They do the old act and stop the show.

Eddie and Rita teamed up when Eddie found her behind a counter in a theatrical prop store. She tried to sell him a trick duck, and he sold her half of his act—the "and Partner" half—"Eddie Quillan and Partner."

They split while playing the floor in a class supper club over a meaningless little argument.

From the film it appeared Quillan did his booking direct. McNary, owner of the theatre where he breaks in his two-act, books small time dancing acts across the dinner table. He must own more than one theatre, because he drove up in a liveried wagon. Unless he doubles in the box office. His pal is Bob Owens, the big revue producer, and Owens falls on his ear for Rita backstage at the break-in slide.

After the split with Eddie, Rita signs a body-and-soul contract with Owens after accidentally seeing a story in Variety, one of those rumor things about Eddie reported marrying his new partner. It was on page one. News must have been scarce that week.

Rita, half of a straight dancing act, is described several times in the titles as Eddie's "feeder." Feeders in a dance act and straight men in sister teams.

At last a pair of picture dancers can dance. Miss Basquette should, because that's what she used to do. Quillan, in his first feature after a two-reel comedy past, is a surprise, both as dancer and all-around performer. Lina is best when dancing.

Some shots from the wings are excellent. Their show-stopping performance at Keith's closing the film, is in sound and realistically recorded, though they took a dozen bows without giving an encore.

Quillan, Basquette, Armstrong and Bessie Barriscale, latter in a small part, all get in on the closing dialog in Eddie's dressing room.

Build-up for the talk thusly: Eddie has flopped at the matinee. He is downcast and alone in his dressing room. Knock-knock at the door. In comes Rita. She lies to Eddie, telling him she's been fired from the revue and wants to do the old two-act. Previously Rita had been tipped to Eddie's flop and his new partner's walkout while rehearsing for Owens' revue.

Owens, who has followed Rita from his own theatre to Keith's, spills it when asking Rita why she walked. Eddie refuses to permit her to go on with him when the call buzzer rings, but she escapes from Owens' grasp and on with Eddie.

After the click, Rita returns to Eddie's dressing room to square herself with Owens. He proposes marriage, but she says she loves Eddie. Good boy, Owens says, okay, accepts defeat like a gent and agrees to cancel her revue contract. Meanwhile, while Rita and Eddie are stopping the show, Owens is convinced that he's out by a sob speech from Kitty (Bessie Barriscale).

Fadeout shows Eddie and Rita taking their final bow, with Rita called back to the stage after her confidential dressing room talk with Owens. During the Owens-Rita dialog, lasting about five minutes, the audience apparently continued applauding.

What an audience! And at Keith's!

Too much revealment of backstage life in the past for "Show Folks" to get by on that alone. The dialog might shove it over, though the dialog doesn't rate very high itself.

Long shot week-stander. *Bige.*

THREE WEEK ENDS

Paramount production and release. Starring Clara Bow. Story by Elinor Glyn, with Clarence Badger directing. Neil Hamilton featured. Titled by H. J. Mankiewicz. Harold Rosson, cameraman. Adapted by John Farron. At the Paramount, New York, week Dec. 8. Running time, 62 mins.

Gladys O'Brien.....Clara Bow
James Gordon.....Neil Hamilton
Turner.....Harrison Ford
Miss Witherspoon....Julia Swayne Gordon
Turner's Secretary.....Jack Raymond

A typical Bow and silent because the boys evidently figure Clara is strong enough to stand without a sound crutch. Nothing great about this one. Just frothy light and in showing wild youth cooped up in the tenement district.

Classifies as good program fare because of the Bow name and frivolous viewpoint. It also has a solid production, the star in a bathing suit and if that flops there is the usual display of lingerie.

That it's a big chunk off the old block can be gleaned from the cabaret scenes, indoor swimming pool house party and the theme of the poor girl seeking a dough better half.

Angle here is that the ultimate husband (Neil Hamilton) is an insurance salesman whom Clara first sees driving away in a Hispano. He's still got the car at the second flash, cinching the girl's impression. What she doesn't know is that he was on an errand for the boss and had been loaned the car for the build-up to a big policy sale.

Sale objective is a young millionaire (Harrison Ford), who has developed a promiscuous yen for Clara after viewing her in action on the cafe floor. It's on the way to this boy's party for the troupe that the principals meet. Hiding Clara's clothes during the aquatic festival is wealth's conception of a great thought until the salesman discovers the hiding place, smacks his prospective on the nose and escorts the stranded girl home.

Later comedy sequence is in the home of the scion, into which Miss Bow forces her way for complications as the mother and fiance are present. But she's only there to help her boy sell the policy, having discovered the phoney front, and when he calls to apologize it's another sock as he discovers his gal in the sumptuous boudoir. Thence the misunderstanding between the lovers and ultimate chasing of the boy by the star down the street in her cabaret costume. Finish points the moral of love willing to take a flat in the same tenement, despite the money disillusionment.

Miss Bow is her own self ably underscored by the work of Hamilton and Ford. Lesser roles are capably cast with the farce pace helped along by the titles of Mankiewicz'. Badger has whipped this froth into some sort of a frosting, and that it at least keeps moving is its chief asset. Camera work strictly okay.

It's just about what the Bow name implies. *Sid.*

UNEASY MONEY

(GERMAN MADE)

Described as a Fox-Europa picture. Made in Germany by Ufa, under direction of Karl Freund, assisted by Berthold Viertel. Story by Karl Freund. In cast are Mary Nolan (formerly Imogene Wilson), Werner Fuetterer, Oskar Homolka and Vladimir Sokoloff. Running time, one hour. At Carnegie Playhouse, New York (sure seater), at $1 top Saturdays and Sundays.

A little better than the average recent Continental, but still a long way from screen material suitable for general American release.

This one tells a fairly straight romantic story, and how it must have pained the German director to deal with love's young dream in any but a tragic manner!

However, he did his best to give it a sombre turn during the entire footage and then grudgingly touched off a dandy comedy incident near the finish and ended it happily. It is the happy ending and that single comedy touch that give it its principal merit for American exhibition.

One good idea is a sort of trick method of unfolding a story. All the incidents here are held together by the adventures of a ten-mark note. Plan is strictly literary and would serve better for a series of short stories than as the thread of a screen narrative. But it is a touch of originality.

Picture's chief merit is the remarkably good acting of Mary Nolan. Not that she's any cinema Bernhardt, but she does extremely well for the simple purposes of this tale. Rest of the cast also good. Men in continental pictures usually are all right; it's the foreign women who are the headache on this side, particularly the polite society actresses.

Anna has just started to work in a mill and as her first wages gets the ten-mark note. Aged mother hides it in the bible and blackguard son steals it. He buys a knife with the money; it goes to a patron in change and presently it leads to the murder of the customer by the blackguard son, who is then headed for the gallows.

Anna's mother tries suicide by gas as a result. Anna, roaming the streets in stunned distress, gets into the hands of the white slavers. Anna escapes, still pure, and her mother recovers. Anna goes back to her first lover and all's serene.

Meanwhile the further journeyings of the bank note are faithfully recorded—too faithfully, for the elaboration of detail here wastes a staggering amount of film—until it flutters back to Anna herself in time to go back into the family bible for the closing clinch.

The solitary gag comes when Anna rushes away from the arms of a too insistent wooer in one of those houses and starts for the river. Rich wooer, terrified, pursues. Reaching the river bank a woman is floating away in the water. He offers his whole bank roll to a rescuer. When a bystander brings the would-be suicide up, it's a bedraggled street waif. Anna turned the first corner and was on her way home.

For the sure seaters oke; for general release, out. *Rush.*

AVALANCHE

Paramount production and release. Story by Zane Grey, adapted for screen by J. Walter Ruben and Sam Mintz. Otto Brower, director. At Broadway, New York, week Dec. 2. Running time, 60 minutes.

Jack Dunton.....Jack Holt
Jack (at 12).....Richard Winslow
Grace.....Baclanova
Kitty.....Doris Hill
Verde.....John Darrow

A western, but superior to the average. It tells an intelligent story in an interesting manner and has a pair of corking leads in Jack Holt and Baclanova.

The foreign purveyor of pash runs away with her role, gaining sympathy in her meanest moments and having but a few brief chances to vent that Baclanova fury. She's not for this picture, yet the picture can thank her for a share of its value.

Holt wades through in a stolid manner, head back and chin up, but with no alternative. He plays an honest gambler whose purpose in life is to care for the boy he has reared since childhood, like a father. He cheats at cards so the boy can go to mining school and lives in sin with a dance hall gal, but still he's quite an honorable guy.

That's the sort of role they used to reserve for Harry Carey.

Only one gun play, short and snappy.

Photography high grade; direction apparently good.

A rock slide (hence title) well staged.

Doris Hill and John Darow, juvenile leads, good looking kids and therefore competent in this picture. Miss Hill bears a resemblance to Fay Wray. Whether she can troupe as well as Fay isn't known.

There's enough of everything in "Avalanche" to enable it to sell itself to women as well as men. In addition, considerably better than many of the parlor dramas played for a week in the presentation houses.

For exhibs willing to chance a western—but a good western—for a change of pace, here it is. *Bige.*

MECHANICS OF BRAIN

(RUSSIAN MADE)

Laboratory experiments recorded by Sovkino at Moscow for distribution as a popular science subject. Sovkino operated by Soviet government. Directed by Prof. Ivan Pavlov, assisted by group of Russian scientific authorities. Running time, 65 minutes. At 5th Avenue playhouse week Nov. 17.

Mike Mindlin pulled this one several weeks ago at special morning performances at $2. Now its at so-called popular prices, which means 75c as a rule and one buck Sundays.

Casting no stones at the scientific standing of Prof. Pavlov or the other aproned guys with trick names that nobody can grab from the title sheet in a dark theatre, this is Mindlin's private gag. In the privacy of his own home, Mindlin must have many a giggle about this art film thing. If anybody fell for the $2 tax on the picture, it must have been a deep bellow.

Film reminds one of elementary textbooks on hygiene once used in the schools to scare the kids off cigarets and booze. Scientifically it's kindergarten stuff, dressed up in ponderous scientific patter.

Opens with five minutes of library shots in a zoo showing all Noah's ark being fed. After that another 10 minutes of pen and ink charts illuminating intimate details of the nervous system of a frog. Original Russian explanatory matter is retained, with an occasional translation to make it intelligible, English having been added on top of the Russian.

After that they experiment on dogs to show that if you feed a pup often enough within sound of a ticking metronome, the pup will presently associate dog biscuits and the measured taps of the machine. The answer to which is, What of it?

Picture has some rather shocking episodes. One shows a dog paralyzed on one side after a lobe of its brain has been removed by an operation. Another pitiful spectacle along similar lines shows a monkey crippled by removal of a part of the brain.

Numbered in the chamber of horrors is the spectacle of a 22-year-old idiot eating untidily, spattering soup, purpose being to show that his reactions to food are identical with a child of 2. Still another sequence is an intimate study of a paretic victim in the act of smearing bread and milk all over his bed, the idea being that paresis does the motor centers no good.

And so on to the accompaniment of such scientific catch words as "sensitory stimuli," "investigatory impulse," "unconditioned reflexes."

It is scarcely conceivable that even the film art bugs will fall for this stuff. If it is an educational subject, Dr. Kahn's medical museum on the Bowery (authorities closed it years ago) was an art gallery. *Rush.*

FLOATING COLLEGE

Tiffany-Stahl production and release. Directed by George Crone from the story by Stuart Anthony. Continuity by Stuart Anthony. Titles by Paul Perez. Photography by Harry Jackson. Featuring Sally O'Neil and William Collier, Jr. At Loew's New York, one day, Nov. 30. One-half of double bill. Running time, over 60 mins.

Pat Boxby.....Sally O'Neil
George Dewey.....William Collier, Jr.
Frances Boxby.....Georgie Hale
The Dean.....Harvey Clark
Snug.....Georgie Harris
Nathan Boxby.....E. J. Ratcliffe
Miss Cobbs.....Virginia Sale

Lighty, frothy flap picture, partly dealing with school life on board a floating college. Should appeal in the second run and neighborhood theatres. Plenty of slow spots, but not enough to hurt the speed. A few strong laughs spotted smartly during the middle of the picture help considerably.

Sally O'Neil, photographing excellently, plays the precocious

(Continued on page 31)

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BUFFALO "TIMES"

"Columns could be written on Harry Jolson. Suffice it to say he out-Jolsons his famous brother, Al. He stopped the show.

CINCINNATI "INQUIRER"

"Harry Jolson's record as a Keith-Albee star for the past seven or eight years attests to his ability as an entertainer of exceptional merit and ample proof that all of the stage talent in the Jolson family was not cornered by Al by a long ways. According to many critics he is the possessor of a more colorful singing voice than his brother."

UTICA "DAILY PRESS"

"The name Jolson alone assures satisfaction. That and more was evidenced when Harry completed his act. Mammy songs, at which Al is supposed to rule supreme, are done brown by Harry.

WASHINGTON, D. C. "POST"

"Harry Jolson, Washington's own, undoubtedly captured the honors yesterday."

ATLANTA "JOURNAL"

"Harry Jolson, blackface comedian extraordinary, saves the bill. Jolson sings popular songs in a manner that Atlanta has never heard before and will never hear again unless Harry comes back next season. Jolson has a rich baritone voice and he would be a riot on an all-world program any time. Worth the price of a season ticket alone."

Kenneth Laflin Eagon

ALBANY "KNICKERBOCKER PRESS"

"Harry Jolson is a master of song and fun. Yes, he is Al Jolson's brother and Al's pretty good, too. But so is Harry, so just forget all about the brother business and allow that Harry Jolson is a good entertainer."

SCRANTON "TIMES"

"Harry Jolson proved yesterday that he is a very clever man in his own right, who has fought his own way to the front and overcome hard knocks through ability. He went like a whirlwind and is entitled to all of the compliments that were showered upon him as well as the applause."

ST. PAUL "NEWS"

"Al Jolson has forsaken the stage to become a movie star, but his brother Harry is still carrying on the family mission up and down the country with his can of cork, mammy songs and jokes.

ROCHESTER "DEMOCRAT AND CHRONICLE"

"Harry Jolson appeared in blackface and sang a variety of things, including mammy songs, a 'blues' number and imitations of operatic stars. His work was not merely clever, it was expressive interpretations and burlesque. The audience heartily approved of it."

G. L. D.

KANSAS CITY "STAR"

"Harry Jolson came to Kansas City as a godsend. Harry has the original Jolson disposition, is a hard worker, and won more applause at the opening show than any other act."

DETROIT "JOURNAL"

"Harry Jolson offers about twenty minutes of splendid entertainment. The act Sunday came near stopping the show."

Harold Heffernan

LOS ANGELES "EXPRESS"

Monroe Lathrope, dramatic critic of the Los Angeles "Express," in reviewing the Orpheum show, said:

"It is going literally from the sublime to the ridiculous to record that the big reception of the day was given to the ebony clown, Harry Jolson. Harry has an authority all his own, a better natural voice than Al, and a true instinct for effective foolery."

NEW ORLEANS "GLOBE JOURNAL"

"Harry Jolson, said to be a brother of Al, but let it be said to his credit he does not try to capitalize on the relationship, gets away from the conventional negro stuff. He has an excellent singing voice, new songs and plenty of bright chatter."

C. G. S.

INDIANAPOLIS "NEWS"

"Harry Jolson has a melodious voice and knows how to deliver his songs. He makes no effort to imitate his celebrated brother but uses a method all his own which is very effective. His act is high class in every respect."

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REP. R.K.O. KELLAR AND GODFREY

PERMANENT ADDRESS —
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FLOATING COLLEGE

(Continued from page 25)

young girl, romantically inclined, with a swimming instructor as her specific prey. The older sister, Frances, desiring the young lad for her own, influences her father to an extent where he sends Sally away on an ocean trip to keep her out of trouble.

Scenes on board ship include a bedroom scene. It ought to take well on the strength of the older sister leading the young man, slightly seasick, into her own state room for the night in an endeavor to attain marrigae on the pretext of being compromised.

Younger sister, Pat, takes all the tricks and winds up as the lawfully wedded wife of the young gallant. William Collier, Jr., isn't allowed to do much except be fought over by the girls. He doesn't photograph well and unimpressive here in delivery. *Mori.*

BOHEMIAN DANCER

(GERMAN MADE)
(Sound)

Ufa production, billed as the first German sounded film. Synchronization called Bell-O-Phone. Main title doesn't mention Ufa, but gives sponsor as Bell Pictures, Inc. Director, Frederick Zelnik. Lya Mara and Harry Leidtke leads. Running time, 65 minutes. At Fifth Avenue Playhouse, week Dec. 1.

Typical second class Continental picture. Stars to American eyes are frumpy and awkward, action is dull and slow, direction silly, and story infantile. Which sums up close to zero.

This is a particularly bad example of the German output, because story is light romance with chance for dainty comedy by leading woman. They give a role that would be meat for a Clara Bow to Lya Mara, who would be none the worse for dieting and has no comedy knack whatever. A big woman in a hoyden character is probably the American fan's pet abomination. In this case it's particularly flagrant.

Director puts the coy spear carrier through endless sentimental scenes. They are meant to drip honey but really turn comic on an American screen. The German idea of tricky effect is to plant a romantic pair before each other and keep them there for a flood of flat titles. The atmosphere is provided by taking the shot back of the heroine's left ear, showing her earring and snappy angle of a German bob. Use such devices endlessly here.

The photography is sometimes good, but occasionally it has that flat, blurred look you get in Russian news reels. The titles are the last word in clumsiness and baldness.

Some of the sentimental passages are gems. For instance, the heroine meets the Grand Duke in one of those graceful naive bits, but you can't get over the startling fact that the Grand Duke himself is a ringer for Chester Conklin.

Synchronization pretty bad. Apparently an equipment delivered complete with the film and consisting of library disks and a phonograph to run them on. Musical setting doesn't keep pace with the action with any success. One passage has to do with an Austrian fox hunt and the hunt dinner. While they are holding the pack of dogs in before the start, the musical accompaniment is a galloping number appropriate for the finish of a close horse race. Change-overs of disks (assuming it is a disk system) do not keep pace with the action. Musical quality is tinny and much too loud for this house.

Just another imported makeshift for the sure-seaters, no better and no worse than the average. Sound doesn't help it at all. *Rush.*

Mildred Roselle

Return trip within a month to

Stanley, Jersey City, Dec. 9

WHAT A SENSATION!

Branford, Newark, Dec. 16

Great! NOW AT THE Strand Theatre Vancouver, B. C.

JACKIE SOUDERS and his Orchestra

The Isle of Lost Men

Rayart production and release. Directed by Duke Worne from story arrangement by George Pyper. Hap Depew, cameraman. In cast: Tom Santschi, Sailor Sharkey Allen Connors. At Loew's New York, one day, Dec. 4, half double bill. Running time, 62 minutes.

This is a great indie meller. Built on a theme of incorporating all of the villainy of the high seas and low life islands it moves fast and furious and would keep even an intelligent audience in suspense. No question about it for the grinds.

"The Isle of Lost Men," had it been carefully directed, would be 100 per cent for the better second runs. But rough edges overlooked by the megaphoner have also been passed up by the cutting room. The chance now is for a little retitling here and there to smooth over such sequences as an oarless lifeboat beating a barkentine under full sail to the island.

With all of its faults from the standpoint of logical continuity, this meller has ship color and island tang seldom reached by the boys who make more earnest efforts to spend dough. In many respects it is something that Ray Johnson and Rayart may be proud of. Another one like it with a little more consideration for detail should bring this producing company to the attention of box offices outside its present realm. *Waly*

DOLLY

(FRENCH MADE)

Paris, Dec. 1.

Comedy reel evidently turned to feature Dolly Davis, local star, under the direction of Jean de Merly.

"Dolly" is sentimental to the extreme, with a scenario not particularly brilliant and moth-eaten on novelty.

Action laid on the French Riviera. While flying from Paris to Cannes a smart young man meets Dolly with her juvenile-like step-mother. Mixing up the relationship, he pays court to the latter, whereas the step-daughter loves Robert. Dolly accepts the flirtation with Robert as if intended for her, and even keeps a rendezvous intended for her step-mother.

While this has the effect of hoodwinking her father, so far as his young wife is concerned, it irritates him to find his daughter indulging in an amorous adventure with the elegant stranger. When he discovers Dolly with Robert he insists on their engagement, much to the girl's delight and the youth's disgust. Then Robert confesses to Dolly he cannot marry her because he is in love with her mother. The girl is vexed, and out of spite becomes coquetish, stylish and ultra-modern, which captivates Robert's heart.

This frail story will please for the reason Pierre Colombier has produced an excellent picture for the flappers. Cast suitable, with Dolly Davis and Andre Roanne as the lovers. Others who ran are Paul Ollivier, Jacques Floury and Mlle. Addy Cresso. No alterations are necessary, for the producer has extracted all the juice from the scenario, which in the first instance was the weak element in this emotional love stunt. *Kendrew.*

JEALOUSY

(GERMAN MADE)

Ufa production. Lya de Putti starred. Directed by Karl Grune. In cast Werner Kraus and George Alexander. Running time, 58 minutes. At 55th Street Playhouse, sure seater, week Dec. 1.

Feature length film made out of about enough material to support a short sketch. Same story has been used score of times for just that purpose—and never fascinating sketch at that. Done in the typical Continental manner, which means heavy, with slow action and sombre background.

Lya De Putti has been in this country for two years, so picture must be of far back date. It looks it.

Miss de Putti even in pictures made in the States for American audiences hasn't made much progress. In a revived foreign production she is pretty terrible, stagey to the last extreme in an artificial and theatrical part.

Direction is only fair and costuming almost grotesque. Picture's chief merit is rather good handling of crowds and some striking settings. Not much in the title. Generally another emergency booking for sure seaters lacking a better novelty.

Story has arresting start in what seems to be the murder of a woman by her husband but which turns out to be a scene in a play. With camera panning the sequence is disclosed as the climax of a stage play with audience applauding the curtain. Author makes a speech and friends in a box applaud. At after theatre supper friend tells author he is all wrong in his play theme—husbands don't get jealous in real life and bump off the sweet woman. Then and there playwright plants seed of suspicion in minds of husband and wife and the rest of the hour is devoted to showing growing discord in the family to prove playwright's case.

Whole thing phoney and audience fully aware of pretty much all that will happen at least a reel or so ahead. You could nap at intervals and still finish even with the narrative. *Rush.*

CELEBRITY

Ralph Block production and Pathe release. From play of same name by Willard Keefe. Tay Garnett, director. Cast including Robert Armstrong, Lina Basquette, Clyde Cook. At Tivoli, New York, one day (Dec. 1). Running time, 65 minutes.

As an inexpensively produced film Willard Keefe's saga of a pug doesn't rate with the previous stage presentation. But what a talker it might have made.

In sound could have been the classic of the ring. It oozes with opportunities for the new technique, yet in silent form it's little more than just another pugilistic drama.

Keefe's tale of the beefy pug, tossed onto the heights by his smart little manager because the pilot thought of publicizing his slugger as a literary light only to have the Kid give a competent ghost writer the air to write his own poems, is adhered to the letter in the picture, though lacking the details of the original.

Three excellent performances by Robert Armstrong, the pug; Clyde Cook, manager, and Lina Basquette, gal snatched from a vaude smallie to pose as the Kid's "fee-ancy." If they can talk as well as act, they, too, missed a bet.

In silence "Celebrity" can't play beyond the grinds. *Rige.*

WEEK-END WIVES

(BRITISH MADE)

London, Dec. 1.

British International Pictures production. Released in United Kingdom by Wardour Film Co.; in America by Wide World Pictures Corp. Directed by Harry Lachman from an original by Victor Kendal and Rex Taylor. Photography by Jack Cox. Censors' certificate "A." Previewed at the London Hippodrome Nov. 27. Running time, 100 mins.

Gaby Flaron-Le Grand.....Estelle Brody
Max Ammon.....Monty Banks
Helene Monard.....Annette Benson
Henri Monard.....Jameson Thomas
M. Le Grand.....George Gee

Pretty good. Nicely directed, has pace, well cast, dressed and set. Just about the standard of first-class American parlor comedies on all points and actually looks as if it were made in Hollywood.

It shows that regular pictures can be made here. Titling is better than usual, some of the wording being smart.

If there were doubts whether Estelle Brody could do anything but low comedy, this film eliminates them. She does a French actress, not above cheating on friend husband, and handles it expertly. Monty Banks is the better for being out of slapstick for once. As a chaser scared of husbands he is seen to better advantage than in his other films made here to date.

Jameson Thomas plays a marriage-tired husband nearly caught cheating. A new role for him, as he usually is condemned to heavies. Does it nicely.

Credit Harry Lachman, formerly with M.-G.-M. on the Ingram outfit, with direction. There is a refreshing absence of the defect common on this side of telegraphing laughs 50 feet ahead. Exteriors in Paris and Deauville work in naturally. This one has been made for the Continent as well as for here, and it's just about sassy enough to go there, too.

Story concerns Monard, an attorney, who is visited by Gaby Flaron, actress, married to Le Grand. Latter is away from home late and doesn't understand her. Neither does Monard's wife, so the two play around till it comes to arranging a week-end at Deauville.

Both married couples frame a Deauville trip, and through Gaby losing a dog and Ammon and Mrs. Monard finding it, the women meet. Gaby thinks Mrs. Monard and Ammon, the latter's boy friend, are married. When she hears they are for Deauville she says to make it a joint trip. Follows the usual mix-up.

Good enough to get universal release without drawing any "foreign picture" criticism. *Frat.*

Tyrant of Red Gulch

FBO production and release. Directed by Robert De Lacy from story by Oliver Drake. Continuity by Oliver Drake; titles by Randolph Bartlett. Starring Tom Tyler, with Frankie Darro featured. Cast includes Barney Furey, Harry Woods, M. Serge and Josephine Borio. At the Stanley, N. Y., Dec. 1. Running time, 50 mins.

Substantial western, typical in plot, characters, surroundings, and undoubtedly produced in the best interests of that elusive patronage in uncharted parts of the country.

In addition to the stalwart, slick-haired hero, Tyler, there is the tiny Frankie Darro, juvenile featured player, who screens remarkably well and plays more convincingly than most of the more mature cast members. Boy is at a disadvantage, however, in an unbecoming role.

Action is laid amid the mountains encircling a Mystery Valley, where prospectors have become lost in their search for a lost mine. The entrance to the valley is spied upon by somebody who turns out to be the ringleader of a gang working the mine with the lost prospectors as prisoners.

Girl is an orphan whose tyrannical uncle is none other than the menace. *Mori.*

DRIFTWOOD

Columbia production and release. Directed by Christy Cabanne. Screen play adapted from story by Richard Harding Davis. Don Elvarado and Marcelline Day featured. In cast: Alan Roscoe and Fritzi Brunette. Titles by Morton Blumenstock. At Stanley, New York, one day, November 30. Running time, 70 minutes.

South Sea island story with main characters a prideful prostic and a rum-soaked derelict. This one looks as if someone has taken Richard Harding Davis' yarn and merged it with "Rain" and "White Cargo," holding the best of all three. Average flicker for houses where adult trade predominates, but best passed up by those catering to the kiddies.

Plot has Marcelline Day giving her boy friend the slip when his yacht touches the Island of Luva on its way to Sydney. Barlow, the yachtsman, owns the greater part of the island, and when the girl gives his superintendent, Alan Roscoe, the chill the latter threatens to have her deported by the consul for being an unmarried women without visible means of support. To put one over on Roscoe Miss Day marries Don Alvarado, the derelict, staking him to $10 for the privilege of sharing his bed and board.

Story as a whole follows the plot of "Rain" without the marines or Rev. Davidson.

THE DANGER RIDER

Universal production and release. Starring Hoot Gibson. Directed by Henry MacRae from story by W. James and Arthur Statter. Harold Neumann, cameraman. In cast: Eugenia Gilbert and R. Reeve Eason. At Loew's New York one day, Nov. 27, half double bill. Running time, 60 minutes.

Revival in westerns would be assured were they all as good as "The Danger Rider." Gibson in this one gets a chance to get out of the old story rut. There are some fairly novel angles and a yarn, close knit for a western, that moves at a fast tempo. Great for Gibson houses and a good second on any big double-feature bill.

"The Danger Rider" has a different locale and less of the dizzy hard riding that strains audiences' eyes when too consistent.

A story with a reform farm captained by a pretty dame and Gibson as the fun-loving son of the warden who masquerades as a notorious convict, give the fans a dressing they will enjoy. *Waly.*

BEYOND THE SIERRAS

Metro-Goldwyn-Mayer production and release. Directed by Nick Grinde from story by Jack Neville. Continuity by Jack Neville. Starring Tim McCoy. Cast has Sylvia Beecher, Roy D'Arcy and Polly Moran. At Loew's New York, one-half of double bill, one day, Dec. 7. Running time, 63 mins.

One of the best of the Tim McCoy pictures yet seen. It has strong action, interesting, quick-moving continuity, plausible situations and a deal of irresistible comedy contributed by Polly Moran. It should prove a worthwhile attraction for the western inclined houses.

Miss Moran's mugging brings consistent returns. The leads, Tim McCoy and Sylvia Beecher, despite inane facial contortions during some of the love sequences, do well because of photography and make-up lending attractive appearance.

Story of a well-known type, including the masked avenger, claim jumpers, banditry, duels, pistol battles, horse riding, fist fights and so on. Pretty scenic decorations. *Mori.*

CRIMSON CANYON

Universal production and release. Directed by Ray Taylor from story by Hugh Nagron. Ted Wells starred. In cast: Lotus Thompson, Henri de Velois, Wilbur Mack. At Columbus, one day, Dec. 7, half double bill. Running time, about 60 minutes.

"The Crimson Canyon" is just one of those things with a running wild yarn and camera copping cast. Even the grinds should consider their patients on this one.

A lot of irrelevant stuff gets to the screen in a monotonous way.

Mine, old father and actress daughter, delightful stranger, couple of sham fisticuffs, etc.

Ted Wells licks 'em all and ropes the gal.

Some Sennett antics get reaction in hollower heads. *Waly.*

Universal bought film rights to "The Drake Murder Case," written by Charles A. Logue. To be directed by Edward Laemmle.

Tom Reed assigned to title silent version "Show Boat." U.

Universal bought film rights of "Flaming Daughters," original by Beatrice Van. U also has screen rights of "The Luxury Husband," novel by Maysie Greig.

Lina Basquette's contract with Pathe expires Dec. 31. It will not be renewed.

John Ford assigned by Fox to direct "King of Kybre Rifles."

Little Billee signed by WB for "The Flaming Youth," talker.

Lois Moran added to "Movietone Follies," Fox. Ann Preston added Cinemaphone's "Babes in Hollywood."

Sylvia Picker added to "Chorus Girl," Christie.

"Wives Won't Weaken," first of a new series of Educational comedies starring Jerry Drew. Cast includes Al Cooke, Betty Boyd, Estelle Bradley, Robert Graves and Al Thompson.

Jason Robards and Thelma Todd added to "Trial Marriage," MGM.

Robert Castle added to "Tale of the Alps," Par.

Summer Attraction Film Road Show

UNWED MOTHERS

Percentage

Booking Anywhere—Send Dates

SAMUEL CUMMINS

Publix Welfare Pictures Corp.

723 Seventh Ave., New York

JESSE CRAWFORD ORGAN CONCERT

PARAMOUNT THEATRE NEW YORK

WEEK OF DECEMBER 8th

"I LOVED YOU THEN AS I LOVE YOU NOW"
(Irving Berlin, Inc.)

"PICKIN' COTTON" George White's "Scandals"

"BLUE SHADOWS" Earl Carroll "Vanities"

"YOU'RE THE CREAM IN MY COFFEE"
"Hold Everything"

Watch for News of

QUALITONE

The Voice of the Screen

Samuel Freedman, Hollywood, Calif.

WILF AILEEN

CUSHING and HUTTON

4th YEAR with FANCHON and MARCO

Featured in Their "SILHOUETTE" Idea

The Distinguish

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In the distinguished ZIEG

WHOO

Does us the disti
of singing the tremen

"MY BLACKB

BLUEBIR

by IRVING CAESAR

"YOU CAN'T GO WRONG
WITH ANY 'FEIST' SONG"

LEO. FEIST, INC., 711 '

SAN FRANCISCO 935 MARKET ST.
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endously popular song

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BERLIN, GERMANY 37 LEIPZIGER STRASSE

Dance Orchestrations
50¢ FROM YOUR DEALER OR DIRECT!

Salary-Cutting Looks Imminent In Keith's—Order Not to Raise Any

The Keith booking jam is forcing salary values to a considerably lower level than they have been for years. One result has been to make conspicuous the salaries paid acts working for Keith's under blanket contracts signed several seasons ago and with one or two seasons still to go.

An Irish tenor who previously considered himself underpaid now finds that his salary of $475 weekly is not only phenomenal to the new crop of Keith bookers but irritates them to such an extent that they have forced him into a unit against his wishes, so that house managers won't know what the tenor is getting.

About the only acts getting salary boosts this season have been the turns holding blanket contracts with automatic hoisting of the ante each September.

The most numerous group of sufferers from the Keith jam is band acts. The curbs are lined with orchestra boys.

An order is reported lately issued in Keith's not to raise any salary.

Palace, New York
This week (Dec. 9) Only
THE
EARLE
BOYS
"Fast Stepping Youth"
with
Henry Santrey
Management
GEORGE PANTZER
1607 Broadway, N. Y.

TEAM REFUSED NO. 2

Castleton and Mack Did Not Open at Palace

Castleton and Mack, booked to open at the Palace, New York, Sunday, withdrew from the bill after refusing to appear No. 2. Jerome and Evelyn substituted in the deuce on a last-minute booking.

The team had not contracted for the Palace but was included in advance billing.

Recently Castleton and Mack settled the claim filed against them by C. B. Cochrane, the London producer, through the V. M. P. A. Cochrane claimed they walked out after playing six weeks in England on a long term contract.

Amount of settlement with Cochrane represented an advance for transportation, or about $300.

Agents Meet Execs At Moskowitz Fundig

Charlie Moskowitz, Loew's exec, staged a fundig at the housewarming of the new house he built for his parents at Kew Gardens, L. I. It occurred Saturday night. Everybody went clowning in the rathskeller, the principal scene of the noise.

The agents got very friendly with some of the Loew execs. After calling one outstanding "Mister" official by his first name, an agent caught himself in time through the fog and added, "I was only fooling."

Sam Lyons and Johnny Hyde of the rival Lyons and Morris offices were making big steppee, with Sam's Blackbottom tying Johnny's open-faced free-for-all routine.

Royston Stays in Act

Roy Royston, recently of "Ups-A-Daisy," and Barbara Newberry will form a new vaude combination opening Dec. 16, under direction of Charlie Morrison.

Miss Newberry last appeared in vaudeville with William Holbrook. Royston, under Equity's quota ruling, cannot play in another American legit piece for the next six months.

ALL-FILM CAST

Los Angeles, Dec. 11.

An all-film cast will play a condensed version of "The Bad Man" over the R-K-O circuit, starting Jan. 1.

The players are Edwin August, Marion Bentley, Fritzie Brunette, James Harrison, Dan Mason, Jack Perrin and Jack Richardson.

Eddie Cantor Talking Film of Life Story

Eddie Cantor is to make a talking film production of his autobiography, "My Life Is in Your Hands," probably for Paramount. He will donate all proceeds to his pet charity, Eddie Cantor Boys' Camp of which Daniel Lipsky, boyhood pal, is treasurer. Lipsky is the financial genius with the Manufacturers' Trust Co., whom Cantor credits with making him a millionaire.

Cantor donated half of the $10,000 the Satevepost paid him and David Freedman, his collaborator, for the serialization rights, to the camp, and is also waging a pre-Xmas campaign whereby $1.80 of every $3 that Harpor Bros. edition of the book sells for also goes to the camp. The $1.80 includes the dealer's profit and the royalty, the remaining $1.20 going to Harper's.

The Jewish Daily Forward, New York Yiddish daily is running Cantor's story serial in Yiddish, translated by Dave Freedman's father, Yankee Freedman. The Forward paid $1,500 for the Yiddish serialization rights, big money for that daily, this also going to the camp.

R-K-O'S BOARD

Of the 25 on Radio-Keith-Orpheum's imposing board of directors, only three might be classified as showmen. They are John J. Murdock, E. F. Albee and Marcus Heiman.

Remaining 22 comprise six bankers, five lawyers and 11 of miscellaneous classification.

They are Monroe Gutman, Paul M. Mazur, Arthur Lehman, Elisha Walker, Edward F. Hayes, Joseph P. Kennedy, Paul D. Cravath, Maurice Goodman, Ben Kahane, Walter P. Cooke, R. C. Hunt, lawyers.

The 11 miscellany and their other jobs are David Sarnoff, vice-president and general manager R.C.A.; Owen W. Young, chairman of General Electric and R.C.A. boards; Gerard Swope, president G.E.; James G. Harbord, president R.C.A.; Edward M. Harden, of Campbell, Staring Co.; Edwin M. Herr, president Westinghouse Electric; H. P. Davis, vice-president Westinghouse and chairman National Broadcasting Co.; M. H. Aylesworth, president N.B.C.; Hiram S. Brown, president R-K-O; Louis E. Kerstein of William Filene & Sons, Boston merchants, and Mrs. Catherine L. Kohl, widow of Charles E. Kohl of former Orpheum Circuit.

Single feminine member of the board is Mrs. Kohl, a holdover from the Orpheum board of which she has been a member since the death of her husband, one of the founders of the Orpheum Circuit. In recent years Mrs. Kohl has taken little active interest in board affairs other than retaining her share of stock, preferring to do all business through her bankers.

Four of the five officers of Keith-Albee-Orpheum (vaude subsidiary) are on the R-K-O board. They are David Sarnoff, board chairman; Hiram S. Brown, president; Maurice Goodman, vice-president, and Ben Kahane, secretary-treasurer.

John J. Ford, not on the board, is general manager and a vice-president of Keith's.

Bert Williams' Widow Ill

Lottie Williams, former actress and widow of Bert Williams, the colored comedian, lies seriously ill in the Wiley Wilson Hospital in Harlem. She retired from the stage when Bert died and has been looking after his estate.

The nearest relative is Lottie Taylor, niece.

The last big royalty check paid by Victor to Bert's widow was for $66,000. Royalties are still coming for songs Bert sang for the Victor.

The estate also owns the property at 2111-2113 7th avenue, New York. Other revenue coming to the estate is royalty paid by Moran and Mack for the use of former Bert Williams materials.

BUSTER WEST AT $2,250

Chicago, Dec. 11.

After laying off name attractions for a while Marks Bros. are again stepping out for feature acts. They have signed Buster West for two weeks at the Granada and Marbro theatres.

West opens Dec. 29 at a salary of $2,250.

F. & M. "Idea" Coast Unit Coming East For General Bookings Anywhere

Los Angeles, Dec. 11.

Fanchon and Marco are ready to send the F. & M. "Ideas" east of the Rocky Mountains, with the first to start about Feb. 1. Harry C. Arthur, Jr., division manager for West Coast Theatres Circuit, has been dispatched by Harold B. Franklin, president of West Coast and also of Fanchon and Marco, Inc., to make arrangements in the east for 30 additional weeks to the playing time of the F. and M. shows.

At the present time, Fanchon and Marco "Ideas" have 16 weeks on the Pacific Coast.

With the incorporation of Fanchon and Marco it is intended to increase the production department, of which Marco is vice-president and general manager. The units are to be staged for both coast and eastern consumption and sent over the entire time intact. They will be sold at a flat cost which will be prorated according to theatre, with booking fee, production cost and railroad transportation included in the lump sum.

Fanchon and Marco produced the first of these shows in March, 1924, for West Coast at the Warfield, San Francisco. They were brought to Loew's State, Los Angeles, with the circuit jumping in size within two years.

After Arthur completes his work in Chicago he will go to New York and make arrangements to bring the units into the Atlantic seaboard territory. During the past two months all of the F. and M. "Ideas" produced were put on with an idea of sending them east intact. It is planned to have each of the units that go east have a box office name as the featured entertainer.

VAUDE AUTHOR'S CLAIM

W. J. Nelson Says "State St. Sadie" Copped from "Dip" Sketch

William J. Nelson, vaude actor and author, has retained Abner J. Rubien, attorney, to start a $100,000 plagiarism action against Warner Bros., Vitagraph, Inc., Vitaphone, Inc., and Melville C. Rossman.

Nelson claims that "State Street Sadie," W. B. production, is based on a vaudeville sketch entitled "The Dip," in which he has been playing since 1922.

According to the complaint Nelson made a scenario of the sketch in 1926 and submitted it to Warner Bros. and Melville C. Rossman. It was returned.

35 Vaude Actors Meet And Organize in Chi

Chicago, Dec. 11.

A belated move to organize vaude performers was made here at a meeting of 35 performers in the Van Buren hotel Thursday night.

Although it was claimed the meeting intended to call the organization the Chicago Actors' Union, apply for affiliation with the American Federation of Labor and to arrange working agreements with the musicians and stage hands' unions, the proposed union seems in effect a reorganization of the old White Rats.

The 35 actors present included no standard big time names, although several are well known in the intermediate ranks. After agreeing that conditions have become pretty bad for performers through the inroads of sound pictures and lack of organization among vaudevillians, those present agreed to the following purposes of the Chicago Actors' Union:

No free shows.

Not more than two splits weekly.

No free tryouts.

Affiliation with the stage hands and musicians.

Affiliation with the A. F. of L.

Better working conditions generally for vaude performers and chorus girls in vaude and burlesque.

To apply for a charter.

A report of an impending society of vaudevillians in New York is now augmented by the claim it has over 300 tentative members, mostly of or from comedy acts.

It is said to be under the promotion of a sketch comedian, in vaudeville for some years.

The New York project, irregardless of its development, is not thought to have any current relation to the Chicago reported organization.

Dinehart Goes With Show

Allan Dinehart, sidetracking vaude, goes with Sam H. Harris for "The Marriage Bed."

EDDIE MAYO
and His
HARMONICA RASCALS
BREAKING THE HOUSE RECORD NOW
LOEW'S STATE, NEW ORLEANS
AMERICA'S FAVORITE HARMONICA BAND
A GREAT BET FOR TALKIES
Thanks to J. H. LUBIN and MARVIN SCHENCK
Direction JOHNNY HYDE

DORA WINNIE
CRISP SISTERS
in Their "CRISP REVUE"
Lunch with us at
"The Wishing Well Tea Shoppe"
132 West 45th Street
K.-A.-O. Circuit
Personal Rep.: FRANK EVANS

Walter Nilsson
"World's Master Unicyclist"
O-H-OOO!
Featured Fanchon & Marco
"Up in the Air Idea"

Lathrop Brothers
Four Feet with a Single Thought

Direction MILT LEWIS
"MACK" "CHUCK"

Miss Patricola
Was a Sensation Last Night at the TIVOLI! Hear 'Em Rave!
Only 2 more days to see and hear her—in PERSON in the Tivoli's biggest show!
Chattanooga, Tenn., Week Dec. 4th

Warner-Stanley Booking Agency Rivaling Keith's; Over 20 Houses to Start

Warner Brothers, by acquisition of the Stanley Company and subsidiary theatre interests, may establish a theatrical booking agency that, taking in all branches of show business, would rival Radio-Keith-Orpheum's proposed bureau.

It is practically set that the 20 odd Stanley and Stanley-Fabian houses now booking through Keith's will drop out of the Keith office to join an agency established by Warners and Stanley, and that, in addition, the agency will book all theatres included in the deal, besides the tie-up with Warner Bros. talking films and the radio.

The Stanley theatres now with Keith's are booked as follows: 18 by Harold Kemp; Davis, Pittsburgh, by Wayne Christie, and the Perry, Erie, all under the supervision of Dave Beehler. Of Kemp's 18, eight are in northern New Jersey and vicinity and about 10 in the neighborhood of Philadelphia.

Three Stanley-Fabian houses in the same sections are presently booking independently.

The circuit's 10 weeks of picture houses are booked direct by Stanley through its Acme Booking Agency.

The proposed agency will, in all probability, be under the supervision of Bill Goldman, of Skouras Bros., with Beehler retained as chief booker, and several bookers now with Keith's handling the individual houses. Kemp also has been mentioned.

In charge of theatre operation, including booking, will be Spiro Skouras, of St. Louis, reported as foremost behind the agency movement.

Such names as Al Jolson, Fannie Brice and others now under contract to Warners for films will be available to the agency, at the same time insuring the theatres of stage names as well as on the screen.

Withdrawal of the Stanley group from Keith's will be a blow to the Keith booking office, particularly the Family Department, booking most of Stanley's theatres, with Beehler and Kemp having desks on the Keith floor.

The Warner radio exploitation, now limited to hour programs over station WOR, New York, probably will be extended, with Warners or Stanley hooking with a broadcasting chain.

2d Rough Spot Did Trick; "Shines" Out

Leonard Harper's "Monkey Shines" vaude revue came to grief at the Lafayette (Harlem). Harper was unable to meet salaries Saturday.

The girls had refused to appear at the Friday night midnight show unless their palms were crossed. Management gave them a fiver or so and that rough spot was passed.

Harper's outfit had played four weeks out of town.

Money for Flashes

Loew's is paying $3,200 on a route for Al B. White with a 20-people nite club revue.

Douglas and Lockwood, with 20 people, are getting $3,000 weekly from Fox for 10 full-week stands.

JOHNNY FRANKLYN BACK

Johnny Franklyn is back from Saranac Lake. He spent the past year there.

Franklyn is readying for a comeback in vaude, with Helen Devlin as partner.

Sonia Meroff Resting

Chicago, Dec. 11.

Sonia Meroff, singer, is suffering from a nervous breakdown.

She is temporarily off the stage.

Best Xmas Present Always Welcome

for $10

Year's Subscription to Variety

R-K-O BOARD MEETINGS REGULAR THING NOW

Board and other meetings in the Radio-Keith-Orpheum offices seem the regular thing now. They are held paramount apparently to the business of reorganization at present.

H. S. Brown, the new K-R-K-O president, appears to be absorbing details of his new connection. He is not giving his entire attention to the vaudeville circuit, not severing relations until Jan. 1 with the U. S. Leather Company. Brown is quoted as having said he will go about the work of reorganizing Keith's, muchly as he had done with the leather trade.

John Ford continues as general manager of Keith's, with Maurice Goodman and Ben Kahanne, R-K-O executives, also figuring in the circuit's operation at present.

No operator of the entire circuit has been reported as yet, nor is it known if the plan to nominate a sole operator has been abandoned.

Business along the Keith Circuit, particularly on the Orpheum branch in the west, is said to have shown no improvement of late.

Reports crop up of outside bookers, some of whom were formerly with Keith's, being returned to that agency, with others there at present to leave. There is no authority for any of the rumors.

SUNDAY SHOWS FLOP

Hammerstein and Majestic Discontinue Sabbath Vaude Bills

Sunday vaude concerts in New York are flopping. Returns last Sunday put the finish on two such undertakings.

After three successive tries Hammerstein's theatre, 54th and Broadway, called off all further Sunday nights. The Shuberts, following a slump at their Majestic, have also cancelled further Sunday shows there.

Earl Carroll and Columbia theatricals are continuing their Sabbath shows.

Licorish on Route

Lionel C. Licorish, the colored hero of the Vestris tragedy, isn't sailing away as expected, but will make a tour of Keith houses in the east.

It is understood that a resolution will be presented in Congress asking that the Congressional Medal for bravery be awarded the negro.

Morris Repudiates Woman

William Morris denies he's handling Mrs. Ruth Keyes, the self-styled "free-lance model" who figured notoriously in the Arnold Rothstein assassination.

Mrs. Keyes was supposed to have been interested in bookings as an attraction.

NEWSPAPER MAN AS MGR.

Albany, N. Y., Dec. 11.

Thomas C. Stowell, Albany newspaper man, has been made resident manager of Harmanus Bleecker Hall, Proctor vaudfilm house. He replaces Joseph Saperstein, who resigned to become manager of the new State, pictures, at Ithaca, N. Y.

Stowell is president of the Legislative Correspondents' Association and the Albany correspondent of the New York Herald Tribune. He was a staff member of the Associated Press at Albany and has been the Capitol correspondent for several state newspapers.

It is understood that Mr. Stowell will continue with his newspaper connections, temporarily at least.

Lawrence Quits Yates

Larry Lawrence has withdrawn from the Irving Yates Agency to align with Singer and Ward, Pantages agents.

Phil Corcia has succeeded Lawrence with Yates.

KEITH'S FAMILY DEPT.

Piazza Starting With 8 Weeks in Chicago

Chicago, Dec. 11.

Ben Piazza, head of the western R-K-O offices, is considering the formation of a family department for that circuit's vaude in this territory. Plans are said to include the appointment of a prominent western independent booker as its head.

Family books will probably be on the fourth floor of the State-Lake building to handle very small-time vaude with proportionate salaries. It will not be confused or associated in any way with the regular circuit.

At the start this family route may include around eight weeks. Later perhaps, it will take in the present coast circuit. Piazza is also reported conferring with E. V. Richards, of the Sanger company, to secure 36 days of southern time.

This is the first time the former W. V. M. A. circuit has actually gone out after new business since C. E. Bray was in charge.

Dows Again Issue The Canning Contract

Despite the previous reported truce between A. & B. Dow Agency and the Vaude Mgrs. Protective Ass'n. some weeks back when the Dows announced they would operate exclusively with standard V. M. P. A. contracts, the agency has again begun issuing two forms of contracts.

According to performers, the Dows are issuing the sew-up variety only when having qualms that a desired act may jump, but are handing out their former joker closing clause slip to acts they are not so particular about. The latter clause gives both parties option of closing or being closed after the first performance. Any act signing it would not vamp except by request.

The joker contract has been a thorn in the side of the V. M. P. A. for years and the basis of many complaints against the agency through several houses on the agency's books canning right and left after the Monday matinee with the ultimatum of taking a cut or else.

Some weeks ago the Dows settled several outstanding claims with V. M. P. A. and announced that hereafter none but the standard contract would be employed by them.

Claire Ulrich Appeals

Baltimore, Dec. 11.

The Whitehurst-Ulrich suit was revived when arguments on an appeal taken by Claire J. Ulrich-Whitehurst to prove that she is the legal widow of the late C. E. Whitehurst, Baltimore theatre owner, were heard in the Annapolis Court of Appeals.

The appeal is from the Circuit Court of Baltimore where Judge O'Dunne decided that the theatrical manager and promoter had never married the plaintiff and that the alleged signatures in a prayer book were forgeries.

Claire J. Ulrich-Whitehurst claims a widow's share of the estate. This is the second time the litigation has been before the Court of Appeals. On the previous occasion counsel for the Whitehursts tried unsuccessfully to have the $16,000 advanced by Whitehurst heirs to Miss Ulrich returned.

Claire Ulrich met Whitehurst while she was appearing in a revue on the Century Roof in this city.

Schwartz Trying Big Acts

A. H. Schwartz is playing big acts in day and two-day stands in his neighborhood houses in Brooklyn and Long Island.

It's a pre-holiday move to bolster biz and may become permanent.

GRIFFIN'S APT. HOUSE

Los Angeles, Dec. 12.

Gerald Griffin, tenor, has just purchased a 34-apartment house on south Alvarado Street. His wife is operating the place while Griffin is playing for Fanchon and Marco and making Vitaphone shorts.

L. & L. LOSES TWO

Nate Stein, who came in from the Coast to join Lyons & Lyons as picture booker, left the New York agency after two weeks.

Another L. & L. departure is Arthur Selig, with the agency a short time as vaude booker.

Margaret Budick's Husband Died Before Divorce Notice Arrived

Chicago, Dec. 11.

Margaret Lehman, one of the four members of "Headin' South" who applied for divorce during the show's two week's run in Chicago, has called it off. She's a widow.

Through Attorney Phil R. Davis Mrs. Lehman filed suit against Emile Lehman on charge of desertion, claiming he left her in 1918 after one year of married life. Davis inserted the customary legal notices, addressing one to the army camp at Fort Benning Ga., where Lehman was supposed to be serving as a private.

A camp official answered the notice by informing Mrs. Lehman her husband had just died, and where did she want the remains shipped? Mrs. Lehman appears as Margaret Budick.

Charges of cruelty, drunkenness and adultery have been filed in a suit for separate maintenance by Gladys Garrett Arnold against Albert E. Arnold, musician, formerly with the Buddy Fisher orchestra. In addition Mrs. Arnold has filed a precipe for $100,000 against the girl in the case. She claims the femme used to call for Albert in her big gas buggy, take him some place and even talk about paying for a divorce. Mrs. Arnold is represented by Attorney Irving N. Esenman. Marriage was in 1921. There is a six-year-old son.

Went Bye-Bye

Elinor Patterson Codman, former society girl, who three years ago made her first stage appearance as the nun in "The Miracle," has asked for a divorce from Russell Codman, Jr., son of a millionaire banker and realtor. She charges Codman with desertion, stating he went bye-bye six months after their marriage in May, 1926.

The second wife of Charles Kaley, m. c. at Marks Bros.' Marbro theatre, won a divorce on grounds of cruelty. Kaley didn't contest. Marriage was in January, 1928, and separation more than a whole month later.

Kaley's first wife, Hannah Williams, had the wedding bells annuled by an obliging mother.

Ritchie Feels Punk

James Ritchie, 40-year-old bachelor until he eloped with Betty Meyers, cafe worker, wants to be single again. He has filed a bill to annul the marriage, claiming it has not been consummated.

He says Betty didn't like his apartment and refused to live in it, took $530 from him in three days and made him feel punk generally.

FRED C. CURTIS FACES 5 YEARS FOR FORGERY

Fred C. Curtis, former New York vaude agent, is in jail in Goshen, N. Y., where he was placed following a conviction there a month ago for forgery. He faces a one to five year stretch, but may have his case reopened and bail extended pending a retrial.

New York agents upon learning of Curtis' predicament took up a collection to pay an attorney to proceed toward obtaining Curtis' release.

The story of Curtis' incarceration is a complicated affair. Curtis and Joseph Nill formed the Beacon Point Amusement Co., with headquarters in Goshen. Curtis was given a personal note and it was this note, issued by a man now in California, which caused the trouble.

Curtis took it to a Goshen bank where the Amusement Co. had an account. The note was never discounted.

As Nill and Curtis had had differences over their partnership Nill brought matters to a crisis by turning the note matter over to Goshen authorities.

Attorney Louis B. Alperman of New York, who represented Curtis, says Curtis in no way profited by the note issuance, Curtis getting the worst of it when it was found the maker had not made good.

Attorney Alperman says the bank did not bring the action but that Curtis' business partner did.

Goshen attorneys have since taken a hand and a motion for a new hearing before the local judge is expected to bring either a dismissal or retrial.

Curtis has been active in New York vaude for a long time. Some years ago he was booking the Miles houses, then booked through the New York Pantages office.

He has a wife and son, the former an actress at the time of their marriage.

Bobby Connolly Divorced

Reno, Dec. 11.

Mrs. Madeline Connolly has been granted a divorce from Bobby Connolly, dance director, and given custody of one child.

Connolly was awarded the boy, William, aged 6.

Dowlings in Talker

Ray Dooley leaves "Vanities" Saturday. She is going to the coast with her husband, Eddie Dowling, who is to make a talker.

Arabian Agency

Pasha and Hantoot, Arabians, have been granted an agency franchise by Pantages. Only Arabian vaude agents.

Judge Lindsay's Monolog

San Francisco, Dec. 11.

Judge Ben Lindsay is the headliner at Pantages this week, in a monolog on his "Marriage" book.

MARY WENT AWAY

The Washburn and Wilson Sisters' act had been booked by Loew's but the blond pianist, Mary Washburn, suddenly quit.

Miss Washburn went to Paris

SAVOY LEAVES PAN, CHI.

Chicago, Dec. 11.

Paul Savoy, now in New York, is no longer associated with the Pantages office here.

Stock In, Vaude Out—Bayonne

Dramaic stock supplants vaude at the Opera House, Bayonne, N. J., this week. Formerly played five acts on a split booked by Harold Kemp of R-K-O.

Vaude Out of Hackensack

Vaudfilm policy folded at the Lyric, Hackensack, N. J.

House had been a five-act split week stand, booked out of Keith's. It will reopen with dramatic stock.

Miss Huntington's Reply

Detroit Dec. 7.

Editor Variety:

There is no foundation for the report I had given my notice to Kenneth Harlan, and I have no intention of so doing.

In being associated with Mr. Harlan I have found no signs of temperament in his make-up, and it is a pleasure to play with him.

Louise Huntington.

LEO MORRISON BACK ON COAST

Leo Morrison, agent, leaves for Hollywood tomorrow (Thursday) to close contracts for talking pictures for several under his personal management.

It's his second trip to the coast in the past six months. He will be away six weeks.

1560 BROADWAY, NEW YORK

LOS ANGELES: LOEW'S STATE BLDG. PARIS: 39 CHAMPS ELYSEES

William Morris

CALL BOARD

Among Talking Picture Contracts Closed

The Four Marx Bros.

(Paramount-Famous-Lasky)

CHICAGO: 1111 BUTLER BLDG.

More Amer. Acts Accepting English Dates—Vaude Over Here Too Chaotic

An exodus of American acts to England seems imminent on the basis of recent bookings okayed for 1929 by General Theatres Corporation of London. Contracts in most cases call for six to eight weeks with options.

Chaotic conditions in America make the foreign dates particularly attractive. Acts formerly asking long term bookings are now willing to cross the pond for two months.

Fred LaReine, independent English agent, is the latest to place American acts with G. T. C. on a wholesale basis. Definite dates are set during 1929 for the following turns:

Will Morris, Brown and LaHart, Ethel Anderson, Sampsel and Leonard, The Three Students, Montrose and Reynolds, Joe Mandis Trio, The Ballstons, Yvonne, Alexander Bros. and Evelyn, Milt Collins, Archer and Belford, Apollo Trio, Walsh Charland and Co., Vardell Bros., Carlton and Bellew, The LeRays, La Kota Wayne.

In addition the following have been okayed but not assigned playing dates: Bob Fisher, Don Valerio, Dippy Diers, Bobby Henshaw, Henry B. Toomer, Arthur Nelson, Hal Sidare, Stevens, Nelson and Stevens, The Strollers, Helen Johns' Glorious Girls.

These are additional to the list of acts placed in England for next year through the Morris office.

A freak show entitled "A Trip to Coney Island" sails for London Jan. 28. All acts open at Holborn Empire or Palladium.

Ruth Roye's Full Week

McKay and Ardine and Corliss Snyder are two acts routed for the first time by Loew, through Sam Lyons.

Ruth Roye has been booked by Lyons & Lyons with Fox on an understanding of full week stands, the only woman single to have that concession from Fox.

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KEITH'S TURNS DOWN OWN PRODUCED REVUE

Doc Baker Revue (3), produced, routined and bankrolled by Keith's production department, has been informed that no further Keith bookings are available and advised to look for time on any circuit that desires to play it.

After producing the Baker act and playing it around for a time, Keith's production department, it is said, found itself unable to secure bookings at the act's salary for three people. From accounts, it was a case of the production department building the flash without advance consideration of the act's value to the vaude circuit against its necessary salary demand.

Cambria May Produce B. & K. Units in Chi

Frank Cambria, Publix producer in New York, is reported about to return to Chicago to produce units for the Balaban & Katz (Publix) houses there.

Cambria's return would cut the New York producers' list to three. There is a possibility Jack Partington, now head of the Publix production department, may again personally produce eastern units.

Publix' New York producing quartet is now composed of Paul Oscard, Boris Petroff, C. A. Niggemeyer and Cambria. The last two came from Chicago.

Pan's Flu Cut of 25%

San Francisco, Dec. 11.

Pantages is first house on coast to penalize an entire stage bill because of slack business due to prevalency of "flu."

All acts playing the Pan house last week and currently were notified before opening of a straight 25 per cent cut. All the acts stuck.

MARRIAGES

Jack Jones (Melody Four) to Florey Joice, dancer, in Kansas City, Dec. 3, shortly after Chill Willis, basso with the quartet, obtained a license to marry Hattie Chappelle. All of Bridge stock in K. C.

Ruth Durrell, night club singer, to "Rubber" Goldberger, owner of Claremont Tent, Cleveland nitery.

William V. Mong, picture actor, and Esne Ward, proprietor of a Hollywood, Cal., book shop, Dec. 4, at Los Angeles.

Leota Lane to Mischel Picard, New York manufacturer, in Philadelphia Oct. 9, where "Luckee Girl" in which the bride is playing is on a run. The other half of the Lane Sisters, Leola, has gone to the coast for Fox pictures.

Tom Timothy, jazz maestro at the Frivolity Club, married Mary McKee, non-pro, of Jackson Heights, L. I., Dec. 9. They will be at home in Woodside, L. I.

Duane Thompson, film player, to Buddy Wattles, stage, Dec. 9 in Los Angeles.

Theatres Opening

Christmas is the opening day for the new Keith Palace, Rochester, N. Y. Seats 3,000. Usual Keith vaudfilm.

Alfred Gattesman of New York opened the Commodore Hull theatre, Derby, Conn., vaudefilm policy, last week. Al Unger is manager.

INCORPORATIONS

NEW YORK

Hanna Engineering Co., Inc., Manhattan; amusement devices; $20,000. Horace W. Hanna, A. T. Hanna, Charles Lamb.

Jay Williams Production Corp., Manhattan; pictures and theatricals; $20,000. William Edelson, Emma Dresdner, Gene Heitel.

Entity, Inc., New York; theatricals. Gustav Blum, Ethel Blum and James C. Hanlon.

Edited Pictures System, Inc., Manhattan; $10,000. Ilsley Boone, Walter A. Yorks, Rose C. Andrews.

Shone Theatrical Enterprises, Manhattan; employment agency. Elsie Klein, Nan Reiner, Stanley Rosenthal.

Mormstone Talking Picture Machine Corp., Manhattan; 500 shares. Meyer Britwitz, Herbert S. Cohen, Joseph Kleiner.

W. M. Amusement Co., Richmond; $10,000. Lewis Moses, Isidore Welt, Elias Moses.

Artistic Mornings, Inc., Manhattan; manager theatres; 100 shares. Samuel E. Piza, Edith M. Pidgeon, Claudia E. Piza.

Hugo Amusement Co., Kings; theatricals; $1,000. Philip B. Sahn, Mollie Segall, Rubin Heller.

Motion Pictures Synchronization Service, Manhattan; 200 shares, no par. Mollie Segall, Isidor Tankus, Hilda Lifschitz.

LOEW'S LADY HOUSE MGRS.

3 Women Now Acting as Assistant Managers

It won't be long now before some Loew houses may have women managers. This crops up through the recent assignment of three femmes to assistant managerial posts.

Alice E. Josephs is now assistant manager at Loew's Prospect and was formerly head usher at the State, New York. Prior to that she was a Loew cashier at the Capitol, N. Y.

Phyliss Page is assistant at Loew's Brevoort, Brooklyn. Miss Page appeared in "Irene" and also ran a stock troupe in Brooklyn. Chelle Janis, former assistant to Louis Cline, production manager for Horace Liveright, is the third feminine house exec and is stationed at Loew's Plaza, Corona, L. I.

Novelty, Topeka, Sold

Topeka, Dec. 11.

Novelty, last of the Crawford houses in Topeka, has been sold by L. M. and Roy Crawford to Lawrence Breunninger of the Lawrence Amusement Co. House has been unsuccessful since switching to vaudfilms from tabloids last season.

Breunninger will install RCA Photophone equipment in the Novelty and play a combination sound film and vaude, with three acts booked through Keith's, Chicago.

Non-union under the Crawfords, the Novelty will employ union musicians and stage crew under Breunninger.

PALACE, HARTFORD, CLOSES

Hartford, Conn., Dec. 11.

Fox's Palace (Poli) closed here Saturday, by order of Herschel Stuart, general manager of the Fox New England chain.

The Palace played vaudfilm, with the vaude to be shifted to the Fox Capitol, formerly straight pictures.

It is reported there are a few other Fox-Poli theatres Stuart has decided to effect a change of policy, in the readjustment of the recently purchased circuit by William Fox.

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to
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at
HARRY
HOWARD
BORN
TO BE
LAUGHED
AT
and then,
then embarking
for
Foreign Shores
with his
Excruciatingly
Comic Entertainment
A Laughing Hit
in the States
Should Be a
Laughing Hit Abroad
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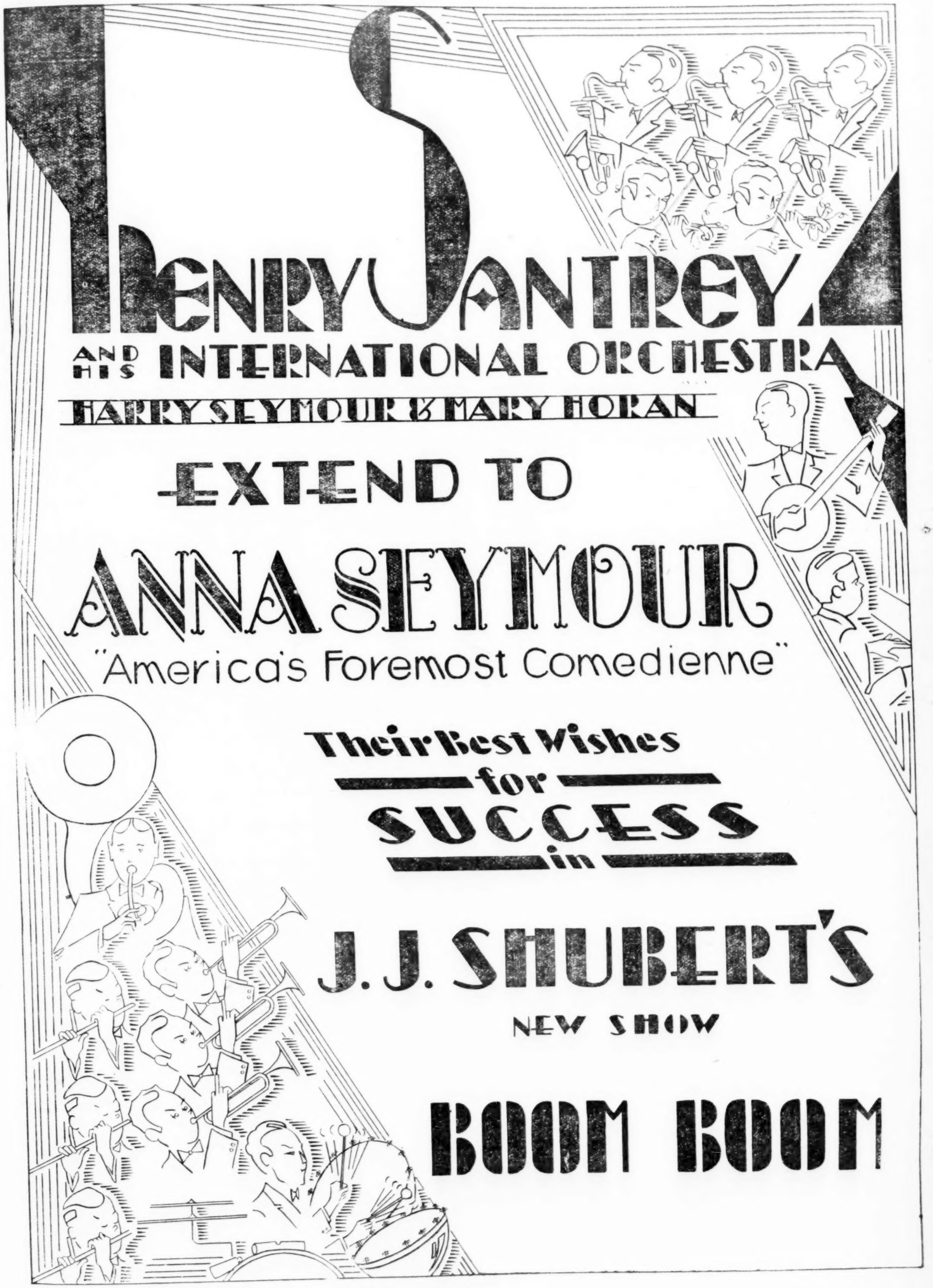
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ROXY

(Wired)

New York, Dec. 8.

Roxy goes ultra arty for week under the influence of the Sovkino feature, "The End of St. Petersburg" (Russian made). Result is a little sombre and a trifle stage heavy for the generality of fans, the relieving touch being in the color splash revealed in the presentation. On the showmanly side perhaps it was good judgment to take on a picture that has had the ballyhoo of a run on Broadway at $2, regardless of its popular appeal. Perhaps Roxy also counted on a pull from a new source of patronage, the intelligentsia and a foreign element.

In its broad aspect it isn't a good popular show in the sense of drawing the flaps and women generally. Presentation has a world of beauty, and artistically makes a fine balanced bit of pageantry. This very unity is achieved at the cost of that variety and novelty characteristic of the house.

Presentation is a Russian cabaret in the mode of "Chauve Souris." It is done in a riot of color and motion and in all respects is as gorgeous as anything of the kind that has been done in New York. At the same time as good as anything isn't good enough for the Roxy. The Russian thing has been done plenty in picture houses and vaudeville, and the novelty is gone. Even the overture is Russian, Tschaikowsky's Fourth Symphony, also beautifully done, and also an added load to the surplus of Russian.

Following overture a dance bit with a light touch in a story fantasy. Stage has three toy houses built of cards, backs only showing. Front opens out revealing Knave, Queen and King of spades. Story is worked out in pantomime of the age-old triangle. Neat bit for six minutes.

Beatrice Belkin sings "Caro Nome" from a box, coloratura solo to a fan audience that maybe would have liked "Sonny Boy."

Pip of dance ensemble by the Markert girls; stage representing forward deck of a battle ship and girls in gob get-up of white and blue doing a hornpipe to "Pinafore" music. One of the best routines in point both of idea and execution the Roxy has had in a long time.

Twelve minutes of combined silent and sounded Fox Movietone, with opening clip silent—Par views of Florida estate where Hoover will rest when he gets back. Closing clip also is silent, M-G-M views of the Atlantic Fleet returning to Brooklyn Navy Yard, shots taken from Brooklyn Bridge and other angles, with big dirigible "Los Angeles" hovering about, and the New York sky line as a background. Smashing bit of photography.

Straight into the presentation designed as a prolog to the feature. Serves that end admirably and ends in a thrill, but the idea is confined strictly to costume and scenic effect. Some incidental comedy, but it's the Russian sort, which means little to the generality. On the flash, it's in the real Roxy mode. Some fast dancing, excellent musical numbers and a whale of a finish, with the whole troupe singing the march number from "Song of the Flame," with flame effects projected on scrim and enveloping the whole proscenium opening. Picture starts on same scrim with ensemble still dimly visible and flame effect running on through film opening. Picture is off with an introductory thrill and under the best possible auspices.

Program note explains that the cabaret is a reproduction of a famous Moscow rendezvous, Ayr de Moscow, where Russian entertainment styles known to America originated. Those concerned as specialists are Hans Wiener, Viola Philo, M. Vodnoy, Douglas Stanbury, Harold Van Duzee, Theodore Stepamoff, Nina Sergeyeva and Gregory Dnestroff. But only the regular Roxy staff people are to be identified in the group.

Item that stood out was a grotesque dance by a woman, soloing in a sort of limp acrobatic dance, arresting from its bizarre novelty.

Rush.

UPTOWN

(Wired)

Toronto, Dec. 10.

Eddie Laughton in his three weeks as m. c. at Jack Arthur's Uptown has shown steady improvement, although gradually giving himself less to do. This week he builds his show around a night club and has some snappy numbers without spending much dough.

Opens with band ragging "The Firefly." Half dozen hoofers on grey and black silk outfits cut like men's soup and fish layouts, do well-timed tap dance with heels and hands lighting up in firefly effect, joined by second half dozen as chauffeurs.

Neat dance pantomime of man-about-town ordering taxi to drive to night club and comedy bit on pay off with nickel tip. Nice start.

Club in Chinese roof garden effect with acts coming in from a side elevator.

Laughton, playing straight, has a neat getaway on gag with Roy Locksley, trumpeter in the band. Trumpeter winds this one up with a neat solo. They build up no introduction for Jones and Celeste, gas house pair, who do a tough-guy clog dance with a weak song tossed in. The hoofing is there. Jones slides back with a sissy boy stuttering number that goes for laughs but bores toward the end. One verse enough.

Arthur has always been strong on giving kids a chance. This time it is Dorothy Johnson, chubby six-year-old, who wears one of those sea green mermaid things and plays a mean sax. Laughton starts her off nicely as the youngest sax player. Helps her song along with some effective eye work and gets the kid some extra bows to put her in front of everything else. Dorothy can play a sax but her imitation of Kid Lewis isn't even juvenile.

Winds up with a raid on the joint by the hoofers as cops—Canadian cops, too, and Laughton himself gets the bows.

Clarke and McCullough short drew laughs in "Honor System," and King George's speech at Newcastle timely and drew.

Three Canadian shots in regular Fox and Pathe news with music supplied by the band rather than the projection machine.

"Fazil" (Fox) on screen.

Opening biz strong. *Sinclair.*

EASTMAN

(Presentations)

Rochester, N. Y., Dec. 7.

"Kashmir Romance," current stage number, is much ado about nothing. Might be mistaken for tableau opera if it seemed to have any purpose, cohesion or climax. Piece dies without a gasp after members of the theatre company, highly browned for the occasion, prance and sing for 15 dreary minutes.

As usual act has atmosphere. Setting, light effects and costumes okay. Opens with dozen Orientals and slaves wandering about carrying piles of assorted fruits and vegetables. Rosy backdrop and porch at left and entrance at right also in manner of burning sands.

Fruits and vegetables loaded on canal boat at rear of stage. Harold Singleton as a boatman bids goodbye to Ashoo, Kashmiri maid, played by Wilhelmina Johansen. She sings a bit, and then her parents (Ivan Triesault and Marie Wilson) exhibit silks and jewels for no particular purpose. Appears Albert Newcomb as a silversmith, and we gather from his song that he may be suing for Ashoo's hand. He claps hands, and Thelma Biacree leads on a group of Hindu dancing girls in fetching costumes of black net and silver. Dancing is a pleasant part of the number. Boatman returns to find he has a rival and sings with some degree of fervor. Also waves a 10-inch knife. Presently Ramzan reappears, and for no reason at all backs up to the canal edge so the boatman can plunge the knife into his back. A handy slave drags off the carcass, and Ashoo accepts the boatman calmly enough as the Orientals return singing and waving blossoms for the finale.

Screen feature, "Captain Swagger" (Photophone), no knockout. Sound suffers badly in contrast with 70-piece orchestra. Overture is Finale from Fourth Symphony (Tschaikowsky). Metro Movietone shorts, Van and Schenck and "Fuzzy Knight," Pathe sound news, silent current events and comedy, "Habeas Corpus," complete bill. *Record.*

STRAND

(All Sound)

New York, Dec. 10.

"Lilac Time," here at popular prices after a long, big top run a block down the street, takes up all but 22 minutes of the Strand's running time. No SRO yet but business comfortable enough to make it look like a hold-over.

Strand is carrying out only part of elaborate lobby ballyhoo. First National used to put it over at Central. Revolving toy planes and zeps still effective.

Rest of program includes Fox Movietone newsreel, Vitaphone short, and a few minutes worth of organ prelude.

The newsreel is best of the openers. Coolidge's clay duck shooting, without word spoken, and Swedish count telling how he picked American wife, get more laughs than many specialized two-reel slapsticks.

The Vita. No. 2291, gets by when boys all play together. Solo stuff too camera shy and artificial in Vincent Rose and Jackie Taylor Hollywood Montmartre Orchestra offering. *Waly.*

PARAMOUNT

(Wired)

New York, Dec. 8.

Lead dog for the Publix sled is combatting the pre-Xmas era with a silent Clara Bow and a Paul Oscard unit titled "Topsy Turvy Town." Screen feature is "Three Week Ends" (Par). The combo may be able to shove this house over $70,000, an apple it hasn't quite been able to reach in some weeks. A snowy and blowy Saturday prevented a strong start for the climb; still business was brisk in the middle of the afternoon.

Stage unit seems aimed for the women through a fox terrier over which the femmes will exclaim "cute" in their own inimitable manner. The dog and his trainer, known as Ford and "Whitey," are doing a full seven minutes in front of the quiet stage band, but having Frank Fay doing straight plus a prop grin he'll have to chisel off by the end of the week. Animal does an amusing drunk and has a neat stair climb finish to bed for a solid applause finale. Act accomplished its purpose here, no matter how you look at it.

Kick in the stage exhibition is late through Fay doing two songs by himself prior to a hot finale in which 12 Gamby-Hale girls halt a routine to tell Fay the tempo's bad. They then about face to direct the boys themselves while hoofing. Works up nicely and has strength. As the number used is from "Black Birds," it's fast, warm, and doesn't suffer in the hands of this instrumental group.

Stressed comic of the troupe is Ferry Corwey in clown attire, formerly in vaude, who rings bells, punches air whistles as band accompaniment and offers some comedy target practice. For nine minutes, including a not entirely necessary encore, they liked. Corwey is a pantomimist who according to this showing is well adapted to picture house audiences and their percentage of juveniles. Just how much entertainment value Corwey holds for a loge section is subject to debate, but film palaces don't pay off from loge coupon holders, especially in the single scaled Publix emporiums.

Only other specialists in the unit are the Phelps or Love Twins. Program named the former and Fay announced the latter. Anyway, two blondes who harmonized and then highkicked their way to an exit.

Oscard's idea in the dog and Corwey are presumably to get away from hoofing and adagio teams. It is different and this particular gathering revealed no hesitancy in signing on the dotted line.

Gamby-Hale dozen opened in phosphorescent costume for an arm and leg effect, later doing a short moonbeam ballet and concluding with stomps. Meanwhile, Fay unloosed a pop at 'em during the band specialty and trailed this by his two numbers on board the piano in the pit. Finishing lyric very good in mimicking a St. Louis blues singer trying to do a straight ballad. It set the flaming youth with the pay mob and if he doesn't go "Vanities," there evidently won't be any objection from those who stand under the new marquee which now runs 'way around into 43d street. Fay retains his flip manner of delivery, without becoming too smart, and they apparently like it even though this disciple of the new form of interlocutor may be keeping a few secrets from them.

Unit is backed by impressive futuristic set and the usual mechanics. Carmine Vitolo gets credit for the design and Dolly Tree for the worthy costumes.

Show is heavily spilling over the two-hour period despite the screen leader only doing 62 minutes. A four-minute sound trailer on "The Haunted House" (FN), next week's attraction, had something to do with this as did a lengthy if well played overture.

House continues to ignore the value of a newsreel by holding it to six minutes although having some of the shots, all from Manny Cohen's boys, synchronized. Seasonal toys and a horse race were among those on a record, the track stuff hardly fooling anybody. Unless this management decides to give its screen news a break it doesn't seem to be worth the sound effort. It'll never build into anything on the basis of four clips in six minutes, silent or screaming.

Jess Crawford went through his accustomed seven minutes playing a film theme song and using a medley of tunes from Broadway musicals as the punch climax. Ought to prove to Jess that it's a better routine than the ballads he usually uses to close out. It's the closest Crawford has ever been noted to have come to making this house sing, and without lyrics being flashed at that. They were humming and could have been kidded into it, an unheard of event inside these walls.

Theatre acknowledged sound in a Vitaphone short of Charles Rogers in a comedy sketch which went nine minutes and was nicely accepted. *Sid.*

LOEW'S STATE

(Wired)

Los Angeles, Dec. 7.

They brought Gene Morgan back here after a six months' absence. Then, too, they staged "Hollywood Scandals," starring Mildred Harris, former wife of Charlie Chaplin, and also inducted Jess Stafford and his Brunswick Recording Orchestra, considered a local institution. A wow of show. Morgan's first appearance started applause, cheering and whistling, unusual hereabouts in greeting a jester of ceremonies.

"Hollywood Scandal" on its own is the forerunner of the class stage units that Fanchon and Marco will put on for national tours. It is not too expensive and yet is a brilliant flash. Opened with Stafford and his dozen boys in the pit for overture. Morgan hit the rostrum and, after the greeting subsided, told the gang what they were to see. Told the old story of the play starting in with the two lovers, brought in the cop and dog, and concluding with the happy ending. Morgan can entertain. He delivers at all angles and sells a show besides.

Drop flew to disclose 12 Sunkist Beauties in front of another drop having the effigy of Mrs. (Gossip) Grundy. Gals were made up in Grundy fashion and rocked and swayed their chairs while they whispered the latest Hollywood scandal. Then Mildred Harris.

Miss Harris has improved immensely since seen in vaude. A dazzling sight in back of the foots. She uncorked a pleasing voice and, wheeling a baby carriage, sang a lullaby. Then chanted that "Studio Rose," and how they wouldn't let her in on the lots. Out trotted Gerald Griffin, tenor, as a cop to tell the gal he would get her there.

Next scene is interior of nursery, with the 12 damsels in high chairs. One falls to stage and they begin a chant of "I Faw Down and Go Boom." Catchy novelty and used as a production number it clicked. Another drop, before which a couple of the girlies did a bit of harmony. Kids are not programed, from chorus, but are good to look at, youthful, and can chant. Morgan, here, did a comedy bit with his old trusty, Chuckie Callahan, as a foil. Same couple at another interval, with a girl, did another bit.

Stafford's outfit got their chance and moved to the stage for a couple of hot specialties. Combo, intact for more than five years, is great entertaining asset and are here for six weeks at least. Gerald Griffin then took his whack at the buyers for heavy results, after which Alfred Brower's jazz Russian stepping also goaled. Morgan did a burlesque on the Brower dance, then the girls tapped before the finale, which had them mounted on stair platform against background which gradually brought golden sunburst into view as curtain descended. As this was going on Mildred Harris did ballroom dance with Roy Bradley, with Morgan doing his shuffle. "Air Circus" (Fox) screen feature. Also sound news and a fashion review in color. *Ung.*

SANFORD

(Presentation)

Irvington, N. J., Dec. 9.

Much entertainment in the show Louis R. Golding has provided this week. Called "Evening at the Night Club," the title means nothing. Ray Nichols, band leader, is now m. c. and popular. Needs just a little more snap and self-assertion. Opens before curtain with talk and then dark stage with words implying shooting. Lights reveal dice game. Band number, but band doesn't sound quite so good as usual, possibly because they haven't been together long.

Balabanon Five, accordion players, brightly dressed, are fine players with one girl dancing. Joe Spree, comedian, follows and Nelson and Nelson, last week at the Roxy, acrobats on stilts, over big. Nichols sings pleasingly and Nelson and Knight, song and dance, well liked. Spree back for a little too long followed by a Balabanon who does strong accordion solo. Pretty staging, drop of black and yellow squares being framed by borders and wings of wine-colored stuff designed in spangles. Show end went 58 minutes.

News all Fox, "Our Gang" comedy and "Show Girl" (FN) feature. Very brief organ solo sounded good. House nearly full Sunday matinee. *Austin.*

FOX, BROOKLYN

(Wired)

Brooklyn, N. Y., Dec. 9.

Plenty of show for 75c. at Fox's Brooklyn these days, a tactical gesture of managerial generosity in view of the new Brooklyn Paramount's opposish. The latter is in its third week and doing okay if not sensationally with Paul Ash. Fox's has been less than that with Charles Previn the m. c., a situation that is the fault of neither but perhaps that of over-seating this particular sector of downtown Brooklyn.

The all-talker program from the Roxy has been switched to the sister stand in Brooklyn. "Napoleon's Barber," the Movietone three-reeler from Arthur Caesar's playlet, and a Fox Movietone short, Clark and McCullough's "The Bath Between" (with Carmel Meyers in support) comprise the talking screen portion. The C-Mc short was heard to better advantage here, 5,000-seater, than at the Roxy, with its 1,300 more seats, not because of the difference in capacities but improvement in the amplification. When caught at the New York house the sound was stepped down too much with the result that as far as the first two days were concerned (same condition obtained on the Saturday and Sunday of the Roxy show opening) some of the best Clark and McCullough lines were slurred or muffed completely.

The feature presentation is a syncopation idea credited to Max H. Manne, theatre's production director. Eight acts, headed by Healy and Cross, are programed but only seven showed, some of which are not positively identified. Healy and Cross with their pianolog clicked, as did Dare and Wahl with their knockabout burlesque acrobatics. The hoke hand-to-hand stuff with the attendant corporal punishment on both sustained their program billing of "a mirthquake of laughs."

Jay Mack opened with mediocre song and dance. Hall and Essley, one of those eccentric loose-jointed dance teams, followed. Drena Beach with her clawing tiger novelty dance was all right; ditto Rio Brothers, eccentric collegiates. Like Hall and Essley, the Rios pulled one of those race-off finales, not so good idea for a compact revuette of this type. Mertz Boyd, programed, absent specialist. The 16 Leonidoff Girls, featured before in a solo ballet specialty, rounded it out for the finale.

Charles Previn, who doubles from pit to stage, is probably the only maestro-m. c. doing that sort hereabouts, although Herb Straub, at Shea's, Buffalo, and others in points west are going in for that more and more.

Show opened with Frederic Fradkin, associate conductor, violin soloing a Herbertiana couplet of the "Dream Melody" from Victor Herbert's "Naughty Marietta" and the immortal "Kiss Me Again."

Vanity Fair was the motif of the Leonidoff ballet specialty, followed by Fox Movietone News and the "1812 Overture" of Tschaikowsky's as prelude to "Napoleon's Barber." The augmented choral ensemble to the accompaniment of a vivid pyrotechnic display, with the threatening image of the Little Corporal appearing ever and anon through the scrim, realistically interpreted the musical theme of the overture which found its inspiration from Nap's first scrap in the Russian campaign.

Followed the "barber" talker, then the "Syncopation Galeties," with Clark and McCullough sending them out smilingly. *Abel.*

CONGRESS

(Wired)

Chicago, Dec. 7.

They've canned the acts here. That goes both ways. In place of salaried performers, stagehands and pit orchestra the Congress has "star vaudeville acts in sound." For the first time in its career as a vaude house this west side stand is making money. The slice in operating expenses is responsible.

This is probably the first vaudfilm house of more than 3,000 seats to can its acts. The resultant spurt of new life is a reliable prophecy as to what's in the air for big weak sister vaude stands all over the country. The cut in nut is what appeals. On the bill reviewed were three Fox Movietone shorts, 'Tone newsreel, and sound presentation of "Battle of the Sexes" (UA). Shorts included Beatrice Lillie, Joe Cook and Nina Tarasova in a sketch.

Nina was a problem to this unpretentious audience. It seems her lover had killed a big slob who tried to make her, and had to join the army or something. Anyway, Nina is an old woman when we meet her, and she keeps imagining she hears men marching by her hut. One of them is her lover, but you can see trees right through him so that makes it tough for Nina. So she wails. These Russian things will drive you frantic if you don't eat plenty of good fresh vegetables between shows.

Cook was more like it. Doing his familiar monolog about the days when he used to sock homers with a telegraph pole, Joe closed the shorts with a punch. Right in the mitt for this crowd. Beatrice Lillie, who on first thought might be rated too vague for a 40 cents in a neighborhood stand, surprised by developing real laughs.

Only remnant of the old days is Louis Lohman, solo organist, who still encourages community singing. Not much response at the show seen. Movietone news had Bowie race shots, Mrs. Coolidge socking a plane with a bottle, King George, and shots of frenzied bidding in the Chi wheat pit. Mrs. Coolidge's indecision as to what to do with the broken bottle brought highest reaction here.

E. M. Glucksmann, house manager working out of the Lubliner & Trinz office, is showing judgment in the programs, especially as to spotting. Exploitation also is handled for full value.

Both Ass'n. and indie vaude flopped here. It took sound programs on a three-split week at 40 cents top to bring blue skies. And sound has outlived its novelty stage in Chicago. *Bing.*

COLONY

(Wired)

New York, Dec. 9.

Except the permanent stage crew —Benny Rubin and the Jimmy Carr band—it's quite doubtful that the Colony presentation's salary list exceeds $400 this week.

The three new faces on the stage are three girls, all dancing. Rubin also dancing, although much better than the girls, so it's a dancing show. But it's all Rubin.

Viewing the performance of two of the three specialty girls Sunday, they had better get back in line. The third is just another kick and control gal. The dark one, called Cordova, was on twice in what were described as Spanish dances. Gowns and castanets were Spanish. Dancing not even dancing. She's a good looking girl though.

Third girl, athletic type with a curly mop of hair, received a hand upon entrance, so must have been around before. Her handsprings and whirls were sliced to nothing Sunday. That one week, if last

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PALACE

(St. Vaude)

Vaudeville as was and hasn't been in a long time holds forth at the Palace currently, a show replete with variety, comedy, novelty, snap, dash, class and color. It has all the ingredients, and by now should play as an ideal bill after some judicious pruning and editing.

The answer to all this is the return of several tried-and-true vaudeville favorites, some having been away from the ace Keith house for two years. That goes for the Watson Sisters, whose comeback was electric, and Russ Brown and Jean Whitaker. Rae Samuels, also away for almost that long (in picture houses); and Henry Santrey with his band, isn't among the marathon stars at the Palace, either this being his first reappearance since last spring, when the globe-trotting musical entertainers came back from Australia. Homer B. Mason and Marguerite Keeler, with their "Money, Money, Money" playlet, credited to Mason for authorship (perversion of "Brewster's Millions"), was another highlight.

With a quintet of staple variety acts like these no show could go wrong. The supporting acts were equally distinguished from start to finish, shaping up as a Palace entertainment that should do wow trade this week on its merit, something new there. The Sunday mat intake substantiated the premise that the repeated holdovers of headliners, through paucity of attractions, was damaging at the box office.

Sandy Lang and Co., opening with their classy skating routine on rollers, were quite a feature for a starter. Theirs is a flash production, including a radium paint blackout finale that's a bear. Cinches them indubitably.

Frank Jerome and Evelyn, subbing for Castleton and Mack, were quite a riot in the deuce, stopping the traffic with their expert stepology. Evelyn, with a musicless hock routine, presenting a revue of all the squat steps in captivity, scored individually, while Jerome, featuring his head somersaults and general acrobatic legmania, impressed with his rhythmic precision.

Mason and Keeler thriced, and more than sufficed. The broad farce attempt to dispose of their great wealth makes for many guffaws. Anything they touch is a lucky strike. Even bankrolling Walter Hampden in a musical comedy clicks as a novelty.

Fannie and Kitty Watson, after a couple of years all over the map, pulled one of those sensational Palace comebacks and scored uproariously. The rotund Fanrie and the more svelte Kitty, with their songs and nonsense, wilted the customers for 21 minutes.

Closing, and doing 44 minutes—too long—was the super showman of stage bandmasters, Henry Santrey, with Harry Seymour and Mary Horan in support. The latter is pinch hitting for Ann Seymour, who has gone Shubert in a forthcoming musical comedy. Miss Horan is a cute looker, last in a Ned Wayburn tab. Santrey, the finished performer, gives 'em his all and, with or without cutting, his act leaves nothing wanting. He's dug up a Filipino (or Hawaiian) steel guitar soloist., and a harp virtuoso, as two particularly scintillating specialists, who are wow clicks in themselves. That Oriental guitarist gives out some mean chords that seemingly has the rest of the band in a froth, rating as probably the foremost exponent of this type of virtuosity.

Santrey pulled a new one in lighting effects, using the house light along with the stage borders for a symphonic arrangement, creating an effective illusion in the interpretation of what was announced as a Cadman suite.

Rae Samuels and Brown and Whitaker swapped spots, the former reopening after the interval and doing 24 minutes of comedy songs, excepting for that ballad propaganda for the post office—something to write home to mother about. William Tracey and Jack Stanley are credited for the special material. Some of her best stuff came after the routine bow-off, including the whoopee and realty songs. Like Santrey, it's an embarrassment of riches with Miss Samuels, and she can do away with two songs easily.

Russ Brown, just out of "Ups-a-Daisy," with the show music vamping for his encore, following a tough bill—he ad libbed it was a tough spot—topped everything, with the seasoned Jean Whitaker straighting. Brown's comedy went for a bull's-eye each time out, with nary a let-up. It was an abdominal outburst from the barrier.

Entering late, Paulo, Paquita and Chikita, Castillian propagandists, closed and were wasted. It's a good act.

A bouquet to Lou Forman once again. The way he conducts a vaudeville show should be everybody's business interested in this phase of variety presentation. Here's one pit leader who watches the piano accompanist on the stage and follows him or her, and not vice versa. No daggers between stage accompanists and Forman are necessary through variance of tempo. *Abel.*

RIVERSIDE

(Vaudfilm)

Excellent vaude layout the first half. Vanessi topping, with Ray and Dot Dean and Leo Beers adding their mite to the lobby sales campaign. Rotten weather but pretty good congregation Sabbath matinee.

Crackerjacks, a rushing locomotive of speed, power and class, opened. These colored performers got shoulder-high to a tidal wave and in any spot but opening would easily have dislodged the rafters.

Leo Beers, a deuce spot bet, brings to mind the fact that he was one of the first to originate the ultra mode on vaudeville stages. In the departed era when music halls were the representative type of popular American diversion, Beers et al evolved a suave and sedate manner that in its time was regarded as the berries. Beers is still exiting in his famous sauntering fashion as if turning out the lights and leaving his home for the evening. He is equipped with new material and is clicking easily.

Ray Dean, whose classic characterization of a rustic idiot deserves exploitation in a production, provided much gaiety. Leon Leonard (New Acts) heads a collegiate revuette of modestly prepossessing appeal. Another new act on the bill, Anderson and Bennett, a fusion of all sorts of hokum, got over strongly and should work regardless of booking jams.

Vanessi receives valuable support from three talented and well-groomed gents. Production values and Vanessi's superlative grace make it a cinch pleaser as a dance revue. "Avalanche" (Par), a western, balanced the program. *Land.*

HIPPODROME

(Vaudfilm)

Good bill here and good attendance Sunday night, with the Mexican National Orchestra, conducted by Maestro Miguel Lerdo De Tejada duplicating its hit at the Palace a couple of weeks ago.

"Keep Moving," dancing act enlisting six girls and man, set speed tempo in opener. Routining of numbers could be improved upon and the dancers should keep within its scenic frame in the fast stepping finale, rather than break to picture through doing their stuff on the apron and then backing for curtain. The backing up lets down on the returns.

Frank Mullane, assisted at the piano by his daughter, Ghreta, clicked in next niche with song and chatter. The offspring makes an attractive appearance and registers with piano solo. Nice deucer.

Harry Watson, Jr., tickled the mirth seeking hounds with a consolidation of two of his former revue bits "In a Telephone Booth" and "Battling Dugan." Watson has three others, one a shapely miss who provides a burlesquey flash through abbreviated togs in a number spacing the skits. She's chopped out half way, but the flash gets over.

Eddie Stanley, with a sorrel-topped girl billed "Ginger," another valuable asset to the giggle department. Stanley is a light comic of corking ability, while the girl is a looker and excellent foil. Their neat combo of instrumentation, talk and dances got over for tops.

The Mexican Orchestra was the mop up. "Outcast" (F-N) on screen. *Edba.*

STATE

(Vaudfilm)

(Wired)

An eight-act show at the pace maintained by five acts would be as good a vaudeville bill as any big time booker ever dreamed of booking. If the current State offering is just a seven-day sample of what the Palace is up against, that's tough on the Palace.

To prove the only difference is in the price of admission, Rector and Cooper, colored two-man dance act, were in the deuce at the Palace two weeks ago and this week occupy the same spot at the State, and much better off here than there. There was a time when the number two act at the Palace went up in lights anywhere else.

And only this week another dance team, not more than fairly reputable, refused to go on at the Palace because they were placed in the deuce. The boys who walked out of the Palace this week were Castleton and Mack. Booked to open Sunday, they walked on Saturday, necessitating a last-minute substitution and a change in billing and advertising copy. And the Keith office isn't even peeved. Bill McCaffery, the Palace booker, said it's okay because Castleton and Mack didn't sign a Palace contract. All they did was promise to open Sunday. If the Keith office and its Palace booker doesn't blame 'em for walking on a one-day notice, neither should anyone else.

Three New Acts out of five at the State this week—Olivera Bros., Freshman and Co-eds, and Whirl of Youth. Last named is one of the sweetest dance flashes seen around in months. Title appears to be against it. If Whirl of Youth means anything to a vaude audience today after what has been seen under similar labels, it can't possibly mean much. There is a mixed dance team that should get the billing. Out of this act they would, and if out of this act there wouldn't be much of an act.

Bert Gordon and Louise Squires, next to closing comedy item, need nothing to travel with the best mixed comedy acts in vaude.

Miss Squires' appearance and Gordon's ears are still enough without the wealth of accompaying material.

No frailty in the screen division this week, either. "Woman Disputed" (UA) the feature, Movietone (sound) newsreel and a silent M-G periodical, latter covering about everything the sounder missed. *Bige.*

ACADEMY

(Vaudfilm)

(Wired)

Those distressed mortals who have sunk their dough in production acts, only to discover that it ain't what it used to be, should light a candle for the Academy. Here is a house that gives full-stage acts a break in a big way. Four of them the first half, and that's not unusual.

Lavishness of the bills is equaled only by Jack Loeb's indifference to conventional ideas on the way a bill should be laid out. Show opens with Dailey Paskman's Minstrels, 20 men under cork (New Acts). Actually the only spot the act could occupy in proper relation to the tempo and importance of other turns. Diana and Demar Revue (New Acts) was too slow to open, and Florence Meyers and the Bon John Girls were the natural closer.

Minstrels aren't so much. Four blackface artists seated in the front row, tambourines in hand, failed to account for their presence. As far as could be noted their entire contribution consisted of catching the kicks of the hoofers. Rather a waste of man power, especially as the handful of musicians on the stage needed augmenting from the pit. Act is lop-sided and helter-skelterish.

Chaz Chase, the pantomime comic who eats ukuleles, neckties and other articles in rivalry of the genus nanny goatus, was distinctly vaudeville and on second. He aroused amazement.

Florrie Lavere and Lou Handman were wounded and bleeding when they got through gagging in one. Jumping to full stage for songs they were more at home and recuperated their early losses sustained with jokes that have crossed the country more times than a modern six-day bike race has laps.

Lots of production hardly compensated in the case of Diana and Demar for the snail pace. Lewis and Ames, standard man and woman crossfire team, did nicely.

House was jammed Monday night, the night that tests any theatre's prosperity, and Xmas near, too. "The Terror" (WB), all dialog, was the screen attraction. *Land.*

5TH AVE.

(Vaudfilm)

These all-girl bills don't jell. Couple of strong fem features use up the appropriation and what's left to pick from on low price basis not so forte. This isn't a good show, but the billing of all-girl has its merits. In the framing of running order, job has been bungled. Why should a dancing girl act open, followed by a quiet single talking woman in "one," and then into full stage for a mild sister act on the trapeze?

A straight acrobatic sister act on No. 3 is a brand new one. Won't somebody page Adam Sourguy? First half of the 7-act bill was hashed and died, but second half did fairly well. Layout must have cost apples. Only turn more than a twosome was a band act breaking in. Next to closing were Brooks and Rush, pair of clever young women who are newly combined. Both these numbers delivered.

Seven Stylish Steppers, just girls in song and dance routine, opened. Not a thing to stand out; do half a dozen dances singly and in ensemble and they're all Charlestons. That kind. Girls young and try, and that saves them.

It was brutal to plant Marion Gibney No. 2. She has a dead opening and five minutes of quiet talk. By that time she was sunk before an audience numb from the chin up and down. She did what she could with a sprightlier closing and won an encore to stretch her time to 12 minutes. Likeable, quiet funmaker, but tough going alone for her style.

Then Phillips and Sheldon, the aerial sisters, filler act that never should have been set for anything but opener anywhere. Routine not framed for any other service, and here it was pathetic. By this time the mob was numb, chins inclusive.

Mae Daly and Lonnie Nace strong armed them to some semblance of animation. Gagging between one heavyweight woman and another of quite astonishing heft was broad enough to crash through even the semi-comatose condition. It's heavy handed comedy, but the situation called for heroic measures. Their robust harmony got them away to the first returns of the evening.

That made it good for Jean Rankin and her Blue Belles, girl band of 10 (New Acts), and they prospered accordingly.

(Miss) Bobbie Brooks and Edna Rush are a recent combination, Miss Brooks having previously appeared with Louise Philson and "Turc" Duncan. They have an agreeably worked out light specialty and would fit in anywhere in an early spot. In the next-to-shut slot here they somehow survived an utterly lifeless opening, couple of minutes of waster talk, and won out handsomely. Pair slouch on from opposite sides as theatre scrub women and go into cross talk of the quietest kind. Nothing develops here except that the blonde girl has a certain comedy knack.

Drop in "one" flies at their demand and they go into mild comedy business of pushing the baby grand down front. One scrub woman touches the keys experimentally and presently they are off on a dandy crooning bit of harmony that nailed lagging attention. While the effect was still hot, they strip to flashy party frocks and with more of the same harmony "Melody Out of the Sky" done in a kind of lullaby vein, did a clean up.

Paulsen Sisters, pair of handsome women in balancing, done in fine acrobatic style, did extremely well. It is the finished style of work and appearance of the stalwart dames that turns the trick, rather than anything sensational in their routine.

All told, an in-and-out show, badly booked and probably incapable of better arrangement. *Rush.*

KEITH MEMORIAL

(Vaudfilm)

Boston, Dec. 10.

Although not as yet wired, house seems to be holding up better than the pessimists predicted. Reserved seat policy for week nights has gone over strong, the racket being to have a modest dinner in town and then wander into this theatre's downstairs lounge for a glance at the paper, a quiet smoke and a phonograph record recital until seven p. m., the schedule for the feature picture. Vaude starts at 8:20 with a second run of the film fodder following.

Jack Osterman shared first honors this week with Nellie and Sara Kouns. Osterman put in a raw plug for himself in the matter of "Osterman Night" at the Cocoanut Grove to the joy of Mickie Alpert, m. c. of this night club, who sat in the second row and applauded with what sounded like a couple of boards. The Kouns are always a clean-up in this hamlet.

Sylvia Clark was spotted No. 2, and had some difficulty in getting started. It was not until her encore and Bobbie Kuhn in the pit that she really clicked. Max and his Gang, dogs and contortion, opened, and Fowler and Tamara closed strong flanked by the Guatemala Marimba Orchestra.

Joe and Pete Michon, on third, really put the bill over, however, the house going wild over this knockabout acrobatic routine. Although in a class by itself, act could improve 20 per cent by more attention to showmanship. Understander has a comedy grunt that could be built into a wow of a laugh, and lighting effects and cues should be studied and developed.

"His Private Life" (Par), screen leader, drew heavy and held better than star's last two releases, due in part to the publicity given Kathryn Carver, featured as his wife. *Libbey.*

81st STREET

(Vaudfilm)

Everything comes under the head of Ted Lewis here this week—bill, business and value received.

It has been shown before that Lewis can't be followed, that nothing but a final curtain can get him off the rostrum. It now looks as though Lewis hardly can be preceded.

Never was a tougher audience than the one at the 81st Sunday night; tough on everyone else because Lewis drew 'em and that's who they wanted to see. For a lowdown on hard boiled babes and what it means to be on a bill with Ted Lewis, ask any of the six members of "Romances," bad enough dance flash in any show but worse herein. Thrice they were nearly hooted off the stage. Their producer's fault more than Lewis's, but both contributed.

Opening were Clifford and Gray, mixed Loop juggling team and speed merchants as well. Pace counts as much as the repetitional hoop tossing in this turn. Man's manipulation of six rings, necessitating a double throw every second fall, appears to be the most difficult stunt. Fast starter and one of the few of its type today, but bring on Lewis.

Margaret Young, back with most of her old repertoire and all of her reputation, should have been up two flights in place of Johnny Hyman, rather than in the deuce. Miss Young's lyrics are hot and clever and her workmanship is the essence of individuality.

"Romances," third, and still no Lewis. Heavens! Johnny Hyman's chalk talk belongs in the deuce. He's an entertaining guy, but they wanted Lewis. He's the bird they came to see.

At last, Ted Lewis. Why, certainly everybody's happy, Mr. Lewis, why ask such a foolish question?

If they stuck for "Craig's Wife" (Pathe), it was because it was too early to go home. Not a bad film for those sufficiently satisfied to remain seated through a picture after what had happened on the stage.

The S. R. O. card for the night (eight o'clock) show had been posted at six. Ted Lewis draws a huge salary, and, in turn, draws a proportionately large number of people. Money gets money. Maybe vaudeville's finding that out. *Bige.*

86TH ST.

(Vaudfilm)

Credit for Sunday afternoon capacity split three ways. First and most important, it's a habit in this polyglot neighborhood; sloppy day outside supplied an impulse to get indoors. Another influence was probably the lobby billing of "Morocco Bound" which goes in for Oriental girls in pretty drastic economy of clothes. Difficult to see much pull from screen feature "Craig's Wife" (Pathe) for the old Yorktown district where most residents have a dialect of some kind and don't normally subscribe to $4.40 seats. Irene Rich to be credited for whatever draw feature has in neighborhoods generally.

The 86th Street has been going in heavily for flashes lately and if they have found response. "Morocco Bound" is a perfect booking. The Friedlander - Thompson production holds everything a de luxe picture house unit has, and that includes a common weakness on the comedy side. Here "Morocco Bound" supplied the entire show, running just short of 70 minutes from 2:05.

Crowd watched the bare legged dancers with rapt attention, applauded mildly the special numbers and repaid the antics of the comedian with feeble laughs, but liked the dance ensembles with their splurge in color and clothes. Tabloid operetta has been trimmed in a few details since it started several months ago and needs more pruning in talk and much more building up in broad comedy. House's only genuine reaction came in response to the business of the comedian, who having swallowed a ruby to get it past the customs inspector, hurried away with his bride to be with the sally: "To a minister's? No, to a drug store." On the other hand, the bit where the plump comedienne stooped to peer off stage, emphasizing her rear elevation, straight man warns, "Careful, it may be a trap," to which comic counters, "It looks to me more like a bunker." Funny line and didn't get a ripple. A golfer's viewpoint.

Jack Mundy is the comedian and tries for legitimate laughs, but the 86th Street is nearer Third avenue than Madison. Norma Gallo is billed with Mundy and house billing leaves it with you to guess whether she's the acrobatic dancer or the prima donna. However, she's the dancer and a first rate acrobatic worker, with a high kick and a back over worth watching.

There are 29 people concerned, nine scenes and probably five special numbers of which a fox trot, the second, is excellent. A love song's also agreeable. Settings are impressive, five of them being full stage arrangements. But it is the dancing of 12 Serova girls that carries the tabloid for more than an hour. Near the end they have a formal ballet with an elaborate unison routine that matches the best of the Broadway groups and was one of the items that drew spontaneous applause. Laughs come from talk gags and there isn't a really funny piece of business. They have a scene with a prop camel that scarcely disturbs the silence, and when a prop animal can't be worked for hoke laughs, what's the use?

It's a pity for the unit has everything else. That includes a very pretty brunette prima with a sweet voice; a smooth straight man and a male lead who also sings pleasantly. The male contingent harbors a male quartet which has one number by itself and then is merged into the ensemble. *Rush.*

AMERICAN ROOF

(Vaudfilm)

Pre-holiday economy or something walloped attendance Monday night. Show carded was better than the average American bill but the business just wasn't there. Vacancies on both floors. Usual sprinkling of rowdies ready to encage "the bird" at the slightest provocation and some when occasion did not permit. Some of the acts played down for an escape.

Walter and Norman Nelson, survivors of the former Four Nelsons, opened with hoop manipulation and diabolo spinning. Routine is the same the former foursome has been doing for years but makes the grade for the spot. Fulmer and Wayne, mixed duo, followed with the conventional piano act. Fulmer, tenor, handles the vocalizing. Attempt to force an encore didn't work. Bronson and Gordon, also mixed, whooped things up with a fast line of comedy chatter and songs topped off by a dancing finish. Miss Bronson's in-

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JEAN RANKIN and Blue Belles (9)
Girls' Band
15 Min.; Full stage
5th Ave. (V-P)

A bet here and now for almost any house and a picture house prospect. Act could be developed even better. It lacks costume and has a couple of mild spots, but the material is there.

Opening has nine girls in usual orchestra arrangement led by trim tall girl who for no good reason elects to wear men's tennis trousers. Makeup is violin, banjo, piano, 3 saxes, trombone, cornet, traps, leader playing violin. Into ensemble and then one of sax girls strips to tights for brief dance.

Throughout half a dozen of the girls are out front for some kind of specialty, best being when pianiste, looker with simonized black hair, uncorks a pip of a high soprano. They can't keep this one playing piano in the background any longer than she wants to stay. Comedy bits run through the numbers (shooting of singer of sour note and the like).

Girls are real musicians. For one number they all play violins, for another all use banjos and by way of novelty all 10 perform together on harmonicas. Work fast, no stalling, whole act bing-bing to dancing and harmonica finish.

Girls are young and have fair average of good looks. Dressing is terrible. Dressmaker and a make up expert could put the act beyond a middle spot at the Fifth Avenue. Looks like product of showman working under handicap of short bankroll. *Rush.*

LEON LEONARD CO., (5)
Collegiate Revue
25 Mins.; One and Full (Special)
Riverside (V-P)

Rah, rah song and dance stuff with a wisp of a story about an Arrow collar ad that loved a front cover illustrations, quarrelled, was miserable, and ultimately and inevitably was reunited with his weakness.

Leon Leonard is the light comedian, a little John Gilbertish himself. A third male wears horn rimmed specs and does contortionistic dancing, very good. Three girls, one to work with each of the men, are pretty and reasonably gifted.

A generally fresh and breezy act although 25 minutes is too long. Several changes of scenery qualify it for flash rating. Enough laughs to get by but chatter strengthening suggested. *Land.*

ANDERSON and BENNETT
Comedy
15 Mins.; One
Riverside (V-P)

Bob Anderson and Stan Bennett combine several different brands of comedy, most of it funny, some of it sure fire slapstick. Net result is a next to closing comedy team who click unmistakably.

One does a monocled limey up in the hills after moonshiners. The other appears first as a corn whiskey distiller and later as Ramona, the daughter of the wild country, a reluctant spinster of too long standing. In the dame costume this member sings "Always a Bride's Maid, Never a Bride," a standard with English women singles. Good turn of type. *Land.*

JULIETTE BELMONT AND BOYS
Songs and Instrumentals
14 Mins.; Three
5th Ave. (V-P)

Juliette Belmont is not a newcomer to vaude, but her present frameup is a recent undertaking. The boys are a couple of instrumentalists, one of whom does a hoofing specialty.

Miss Belmont first essays a "St. Louis Blues," her vocal standout.

For the closing part of the act trio go in for an instrumental routine which winds up with Miss Belmont announcing that a number will be played on five instruments simultaneously. The men handle four, Miss Belmont featuring a violin. Proves a good closer. Act did well here. *Mark.*

SONNY HINES and GIRLS (5)
Dance Revue
12 Mins.; Full (Special)
American (V-P)

Pretty fair. Sonny Hines is a slim and semi-contortionistic youth of about 20. He does high kicks, front-overs and a first rate line of acrobatic dancing. Sings a bit and okay.

Girls stand out as possessing more individuality than common with revue acts of this type. Some clown collegiate stuff by three of them and later a football routine, bright. Runs smoothly and swiftly. *Land.*

"FRESHMAN AND CO-EDS" (6)
Songs and Talk
25 Mins.; Special
State (V-P)

Light musical company of three men and as many girls. Should satisfy without causing a riot, panic or quake.

Salary list looks light, as light as all of the six players, and that's the production's first virtue.

Collegiate theme. Motion picture opening could be greatly improved. It's a short clip of a football game to the accompanying gagging of two of the boys—with gestures. On the wall of the first set, presumably a dorm or frat house, are Harvard, Yale, Princeton and Penn pennants. Quite democratic.

The three boys finally wed the three gals.

One of the boys sings. His is the only voice. Another is a stout comic. "Let's elope." "Honeydew, we can't elope." "Let's get married so I can forget you." Samples.

Girls are a big blonde, little blonde and medium brunette. Latter is the looker and proves it in a one-piece bathing suit. Dancing entirely lacking. Not a hoofer. *Bige.*

Joe McGRATH and Elsie TRAVERS
Singing, Dancing, Comedy
13 Mins.; One
Broadway (V-P)

Little Joe McGrath, with his freak tenor as freaky and pretty as ever, handles the comedy and singing in this excellent combination. Miss Travers straights and dances.

Most of the comedy used is held over or rewritten from the former McGrath and Deeds act, but sounds quite new through the presence of a woman in place of Grath's former partner, Deeds.

Miss Travers, comely blonde, is in short dresses throughout, first revealing the gams under the wrap worn in the cross-fire opening. She solos with a semi-acrobatic and control number and later high kicks in accompaniment to McGrath's singing.

Turn has been playing around the middle west for about a year, so it doesn't need work. Yet it lacks consistent polish. Slight re-routining should class it with most of the best mixed teams now around. *Bige.*

"WHIRL OF YOUTH' (11)
Revue
16 Mins.; Full (Special)
State (V-P)

To most audiences, besides its entertaining qualities, "Whirl of Youth" will be commended for its scenic novelty.

Atmospheric changes of scenery are made possible without a stall in "one" or a wait through the use of a revolving centerpiece. Spangled side drapes and three-quarter pieces are permanent.

Revolving center measures about six feet across, but has been dolled up, front and back, to conform with the general high quality of the company.

Standout out, 'way out, is a mixed dance team. Place them in a class act in a class house and give them a class name and they will rate with any. The girl is a whirl specialist, whirling across the rostrum instead of taking a bow after whirling throughout the turn. Adagio and waltz numbers by the team beautifully executed.

And, for a change, a chorus that really can dance (8).

Last number is a singing girl, with not much to do, but doing it well.

In an age of nothing but flash acts, with almost all looking alike, "Whirl of Youth" is a mighty relief.

No producer credited. *Bige.*

DAILEY PASKMAN'S MINSTRELS (20)
Blackface
25 Mins.; Full (Special)
Academy (V-P)

Having its roots in radio work this act represents a pretty feeble total for the combined efforts and talents of 20 persons. It is disjointed, uncertain, jerky and in general not so warm.

Membership constitutes half a band. These musicians are okay but too few in number. Four gents in the front row don't do a thing except rattle tambourines now and then. There is some fair to middling warbling by a series of tenors and baritones and an effort at gagging by one member. After telling an indelicate gag this chap made it worse by referring to "the dirty laugh."

Mere numbers never have meant much as entertainment and this is largely a case of quantity rather than quality. *Land.*

"ROMANCES" (6)
Dance and Song
21 Mins.; Three Full Sets (Special)
81st St. (V-P)

Looks as though Joseph R. Parker, accredited producer of this act, had a lot of money to spend and didn't know how to spend it.

Who's the nut in the Keith office? Whoever he might be, he booked a lot of pretty scenery—not gorgeous, nor exquisite, but pretty. But he didn't buy an act.

Does he think a public as near to Times Square as 81st street is going to be satisfied with some fairly nice scenery and no talent when the same public can take the trouble to go downtown and see ten times as much scenery, ten times as pretty, and with some talent accompanying?

Is it fair to place a sextet of artists before an audience and have them jeered at because some unknown producer liked pretty scenery and some booker was daffy enough to buy it?

The 81st street audience actually placed their tongues between their lips and exhaled. They were impatient to see another act on the same bill, but their response to this one was not directed entirely by impatience.

The three ballet girls in "Romances" are terrible. The adagio team and the tenor are handicapped enough without them.

The act is nothing but three full stage sets.

Every booker in the Keith office should be ordered to the 81st street this week to see "Romances." It is a perfect example of everything wrong. Perhaps that's the reason why it was booked. Or there must have been some reason. *Bige.*

DIANA and DEMAR REVUE (4)
Dances
20 Mins.; Two and Full (Special)
Academy (V-P)

Fanciful idea not backed by class. Featured dance team is able enough but lacks distinction.

It's a tale told in a curio shop. The clerk, in frock trousers, of course, sings of the legends associated with various knick-knacks. Curtains part and the legend is illustrated. Civil War, Spain and Chinese temple form the motifs. Draggy and apt to induce yawns.

Production, as regards scenery, etc., pretty. In fact, the act's chief asset. *Land.*

OLVERA BROS. (2)
Equilibrists
8 Mins.; Full Stage
State (V-P)

Rather youthful looking hand-to-hand and pole team, but a corker.

Neatly dressed in novelty sailor suits, they toss off their jackets and caps for three minutes or so of body balancing. Pole stuff is the meat.

All pole balancing on the head, tough job for the guy underneath. Shorty of the team extremely agile on the perch.

Can open them all, also spot in the picture houses. *Bige.*

NEW ACTS

Mason and Lee have split as vaude team. Jack Mason will do a new act with Nan Bell, while Ivy Lee will also do a twosome with Norma Cavanaugh.

Berrens and Fifi have dissolved. Berrens will do an act with Helen Roland.

Louise Groody, with Earl Oxford and Wally Chrisham in miniature musical.

Kitty O'Connor, female baritone.

Billy Barry and the Liscombe Triplets.

Frank J. Corbett and Joe Sully, 2-act.

Bill Smith, single.

"Honey," musical revue by W. B. Friedlander, four principals and eight girls.

George P. Murphy and Vic Casmore, 2-act.

Chilton and Thomas have temporarily stage separated, owing to the anticipated visit of the stork in the Thomas family. In private life Miss Chilton is Mrs. Thomas. The latter will continue as a single until Miss Chilton is able to rejoin.

Walter Rosemonts Rollickers, with Jack Henry and Wally Bradley.

Herman Cline, Jr., and Frank Mahaffee, vocal.

Nagle's Revue (6).

Joe Phillips (LeMaire and Phillips) and Madelyn Killeen, picture house single, 2-act.

Cooley and Peters 2-act.

Film House Reviews

(Continued from page 38)

week, probably was enough. Entrance hand larger than the finish.

Jimmy O'Brien and Sid Hawkins, the vocal props in Jimmy Carr's band, were in fine voice and sold the show's one productional number nicely. The "Through My Window of Dreams" solo from Hawkins, seated in a cutout in the rear, might have been better illustrated with another group of girls.

Carr's band musically perfect, as usual.

Rubin on and off throughout, mostly on. If a Hebe dialectician ever sees permanency in a picture house, it will be Rubin. He's in his own class, and that's a high class.

In a request number, Rubin interpreted national dances with comedy clog work. Someone yelled "Hollywood"—a new nation—and Benny complied with a spring dance. On the last down beat he appeared to have injured an ankle, but returned for the finale. He must have been hurt pretty badly, for he caved in at the finish. It seemed a mistake to chance the ankle in the closing dance.

Carl Laemmle, caught catching the show, must have admired Rubin for his courage.

"Show Folks" (Pathe), dialoged feature, muffs often.

Non-credited short subject (silent) on the New York Stock Exchange, very interesting. Looked like propaganda from the Exchange, though omitting reference to the benefits of stock buying. Denoted the possibilities of shorts of this nature if sounded. The activity on the floor, louder than that in a theatrical office, would make an excellent subject.

One talking short, Leo Beers, on the M-G-M Movietone, not so good.

Rubin will need more support than he's getting this week to draw them to 53d street, and so will the house. *Bige.*

CHICAGO

(Wired)

Chicago, Dec. 8.

John Phillip Sousa and his band of 60 is handing the jazzmaniacs of this town a sharp jolt. Sousa particularly answers a question that's been perplexing the guiding minds of this house. Whether class can successfully supplant jazz at the Chicago. They were holding 'em out all day Saturday as early as the first show.

Due the Sousa booking the regular Publix unit slated here was switched to the Oriental. In its place Sousa is a wow in his 30 minute concerts.

Running through a gamut of light and heavy airs, all his own compositions with the exception of a cornet solo, Sousa's quiet manner of conducting received notice in a town where wild movements and body shaking is believed essential. In winding up Sousa took no chances and is using "Stars and Stripes Forever." With the Statue of Liberty in the background and the flag descending in lights from the flies, they were still applauding when the picture went on.

A select program of Liszt's compositions was the overture arranged and conducted by H. Leopold Spitalny. Gregory Stone, piano, was featured in this 15-minute musicale. Milton Charles, house organist, presented some conglomerated football songs in which the mob lustily joined. A Fox Varieties subject, "Touring the Northwest," and a short Movietone newsreel filled in. "The Haunted House" (FN) the feature. *Loop.*

CAPITOL

(Wired)

("Moonbeams"—Revue)

New York, Dec. 8.

Relying on the $2 flicker, "White Shadows in the South Seas" for the big draw, the stage portion this week is not so expensive although passively satisfying. Mort Harris labels his revue "Moonbeams," with the energetic Nell Kelly as the particular attraction.

Llora Hoffman, picture house fav, is primacing again, clicking with her two ballads. The third feature is the Three Blue Demons, another of those new-fangled adagio combos employing two male partners. The gal here is bare-tootsied and is nicely handled by her "blue devil" attired partners.

The overture this week is "La Boheme," with David Mendoza wielding the baton. The news reel and Fox Movietone News, with M-G-M feature, "White Shadows," complete the screen portions. The picture has been sound-synchronized for general distribution, having shown at the Astor sans electrically recorded musical setting. Marsh McCurdy and Frank Adams, the organists, recall anew it's a pity a house like the Capitol cannot take advantage of its console specialists. In McCurdy, the house has a good presentation bet as it did with Murtagh some months ago. The fault is because of the theatre's Estey organ, a church type of instrument. Reconstruction of the chambers and pipes is impractical, not so much for economic reasons but the physical architecture of the theatre.

Dave Schooler, the affable m. c. heading The Capitolians, is featured, doing the andante from Gershwin's now famous "Rhapsodie in Blue." The elevating pit baby grand is appropriately draped in a blue flimsy. Louis Calabrese, banjoist in the Capitolians, subs as conductor for Schooler's planolog specialties and merits the individual bend accorded him by the m. c.

Miss Kelly, the volatile red-head from the coast, was brought on mildly to heighten the contrast of her style. Romping and leaping all over the lot, she was just the proper dash of paprika for a bit too ultra presentation.

"White Shadows" seems to be doing good trade. *Abel.*

ORIENTAL

(Wired)

Chicago, Dec. 8.

Doris Arden, picture critic for the Journal, asked her readers for opinions of Brooke Johns, the Oriental's new m. c. Ann Pauley wrote that he "would be very charming if he wouldn't talk so much and think he was the whole show. That is one of the reasons I admired Mr. Ash—he didn't monopolize the spotlight." Bumps wrote that she just saw Johns, and "Oh! for Paul Ash." George T. Wood said "Mr. Johns hogs the spotlight." Paulette claimed Johns has "it," but Paul Ash has "them." Oriental customers speak plainly.

Current Oriental stage show, "Oh Teacher," is from New York, and ordinarily would play the Chicago. With Sousa booked there for one week the regularly produced Oriental unit, "Night Club," will have its first showing at the second house on the route, the Paradise.

"Oh Teacher" is much revised at the Oriental as there are four staff acts in the house that must be taken care of. Foremost of these is Tommy Atkins Sextette and Nell O'Day, a new idea in picture houses. The six boys, besides appearing in their own dance numbers with Miss O'Day, work ensemble with the house femme chorus of six Kosloff dancers. This provides a musical comedy atmosphere and has resulted so well here the Atkins act has been held indefinitely. Other house acts are Arthur Neely, chorus warbler, and Jeanne Lang, who sings makee at the m. c.

Set is a school house, performers and musicians being seated at desks. Acts are called upon to do their stuff for commencement exercises. Big noise is Roy Bolger, dancing comic, who has developed tremendously since last seen here in a Gus Edwards kid act. He has learned to talk. Also having no trouble was Helen Kennedy, singing comedienne, who jumps from one unit to another without the worry of layoffs. Certain click for picture houses. One of those parents-children dance acts wherein the old folks follow the youngsters to show how they buck and winged 25 years ago concluded. This one's the Carr family, sure when ma and pa hit it up.

Will Harris reproduced "Oh Teacher" for Chicago, titled "Brooke's Boys and Girls," at the Oriental. It goes back to the Paramount route next week.

House is using its wiring spasmodically. Everything silent this week with "Someone to Love" (Par) unreeled to organ accompaniment. Preston Sellers, solo organist, had them shouting in 10 minutes of community work. Standees Saturday afternoon. *Bing.*

STATE

(Wired)

Minneapolis, Dec. 7.

Zdarsky, guest conductor, and the house orchestra of 20 pieces, called their current stage presentation "Mardi Gras." Orchestra wore clown costumes and appeared on a movable platform amidst a colorful setting featuring long silken strips of various hues. Novelty of the number consisted of having a male quartet act as a sort of m. c., introducing each solo bit and a dancing number by a snatch of appropriate song. Dancer was "Limber Legs" Edwards.

Because of the length of the feature, "Mother Knows Best" (Fox), there were fewer program units than usual. Fox Movietone shot consisted solely of King Edward's speech upon the Newcastle bridge dedication. Appropriate, of course, under the circumstances. But one other short, a Tiffany-Stahl color classic, "Where Skies Are Blue." Biz big.

BIRTHS

Mr. and Mrs. Verne Buck, daughter, at Ravenswood Hospital, Chicago, Dec. 8. Father is m. c. and band leader at B. & K. Uptown theatre.

Mr. and Mrs. Albert Curtis (Marion Dunn), Dec. 10 in New York, daughter. Parents are of Curtis and Dunn Sisters (vaude).

Among the Women

By The Skirt, Jr.

The Best Dressed Woman of the Week
RAE SAMUELS
Palace (Vaude)

Rae Samuels' "Tomato Red"

Palace bill this week deserved a larger audience than it had Monday afternoon. The names may have frightened away the people, as the acts have been known for years and years in vaudeville. But it is a darned good show and well put together.

Rae Samuels, with all new songs, never looked better. Her gown was a tomato red net made buffante. Hips were encircled by a pointed design of rhinestones. A shoulder corsage was of a matching shade. The slippers were silver and Miss Samuels' ankles looked as ankles should look. And why? Because she wore stockings. The young miss at the piano was in black lace over white.

Russ Brown, just back from a little trip into the legit, was a scream, as he always is. Mr. Brown's partner, Jean Whitaker, wore a lovely shade of green velvet, with a cocktail packet of net embroidered with crystal.

Always lovely is Marguerite Keeler, in a sketch with Homer Mason. Miss Keeler had a rose chiffon made with a suggestion of a jumper. Rhinestones were abundantly used for trimming.

The Watson Sisters were nicely dressed and made a change each. Fannie might be said to have made three, as she discarded a black satin coat to an ensemble and displayed a black dress made with a pleated skirt having bands of silver strass. The evening gown was purple velvet draped to one side and trimmed with diamond arrows. Kitty wore a chartreuse taffeta set in with lace ruffles and edged with rosebuds. The second dress was pink satin much embroidered in colored stones.

Mary Horan (with Henry Santrey) has been well rehearsed by Anna Seymour, but will never take Miss Seymour's place. Miss Horan, after the bustled dress of plaid silk, did one number in a blonde satin pleated skirt and short packet effect.

Evelyn (with Frank Jerome) was very nice in a white full skirt having rows of colored ribbon at the hem. A short bolero jacket was of many colors in a clever needlework design. A green dress followed having atrocious pink feathers.

Sandy Lang had his three assistants nicely dressed in all the numbers. The girls looked especially well in short white skating costumes.

Closing the show is a Spanish act called Paulo, Paquita and Chikita, in the all too familiar dress of their country.

Eddie Cantor and a Beautiful Chorus

What a combination are Ziegfeld and Seymour Felix. In "Whoopee" Ziegfeld has another smash and Eddie Cantor is a fortunate boy because he has been surrounded by a chorus that for looks can defy the world. Their every number was so applauded opening night that they had to take a bow by themselves, and due to the splendid work of Felix. Principal women of the cast mean little. "Whoopee" is Eddie Cantor and the chorus.

Ziegfeld invariably starts his girls off dressed simply so their first dresses were of ruffled net and flowered bonnets with long ribbon streamers. Color scheme was white and yellow, a favorite combination of this manager. Olive Brady, in front of these girls, was in pale tan leather jodpors and a blue shirt. Cantor, with a song, had six lovely creatures in riding habits behind him, each a different model and needless to say the last word. In a gypsy camp the costumes were breath taking. Some of the dresses were ankle length while others were very short. The longer dresses were in velvet in very tiny tucks forming a sunburst. Shorter ones were of taffeta tucked so finely in the sunburst design they had the appearance of paper.

Ruth Etting, who had appeared previously in a blue velvet riding outfit, also had a costume made of chiffon hangings in several shades. Mary Jane, a nice little tapper, wore a rose beige two piece suit. Ethel Shutta wore several cowgirl costumes and Frances Upton, making her first appearance as a bride was a real Ziegfeld offering.

In an Indian setting six show girls were Indian chiefs, so gorgeous as to be indescribable. On brown and white ponies came six more girls clad just as they were born. "Whoopee" will probably use a few calendars before it's put away for all time.

Helen Menken's Admirable Work

Helen Menken, in "Congai," will remain at the Sam Harris theatre so long as the class draw lasts. It's not for the masses. Miss Menken is doing admirable work. In other hands the title role would fail considerably. Play has been put on in sumptuous style.

Miss Menken, wearing several native costumes, is also seen for one act in a modern buffante gown. It is white tulle sprinkled with rhinestones and made with a very long sweeping line at the back.

A beige ensemble is shown in the last scene.

Nice to see Valerie Bergere in her well known Chinese character.

A Play Without an Excuse

Theatre Masque is housing a play for which there is no excuse. It is called "Young Love," has four characters, two sets and James Rennie, who is its only saving grace. Rennie is too fine an actor for this display of dirt. Dorothy Gish does well considering everything but Tom Douglas is also wasted as is Catherine Willard.

Some risque plays are so cleverly done they are not offensive, but this is not the case with "Young Love." Miss Gish first appears in a tan crepe sport dress with brown velvet ribbons lacing the front of the bodice. Her second dress is Alice blue with diamond buttons. A scalloped flounce encircles the sides and the back. Miss Willard looked very thin in a flowered chiffon and much heavier in a beige coat and dress.

Irene Bordoni's Gowns

Miss Irene Bordoni is in an amusing piece called "Paris" at the Music Box. It i admirably suited to her individuality and affords her an opportunity to interpolate a song cycle legitimately. Louise Closser Hale gives a delightful performance as a straight laced Yankee mother who suddenly goes flapper, and cannot be said to be less entertaining than the star. Arthur Margetson makes an attractive leading man.

Miss Bordoni's entrance costume was a striking ensemble of rose trimmed in grey with grey shoes and two platinum fox furs worn with a tiny hat. Later, she changed to a grey crepe gown which was supposed to appear maidenly and conservative but somehow didn't. A buzz of comment was occasioned by a coat of Zebra fur in black and white, worn with a white flower turban, extremely becoming. A white crepe gown underneath was pretty.

For her specialty Miss Bordoni chose a huge feather costume with silver bodice and a skirt made entirely of small white ostrich tips which curled and gave a rather stiff and cotton looking effect. With this she showed a lovely diamond cap with feather trailing down one side. A gorgeous rose feather costume, made in similar design but of shaded uncurled pink feathers, worn with an extremely high hat with feathers, was a vision and really might be worn in the preceding act to advantage. A negligee of pastel striped material with green chiffon sleeves was a trifle stiff in effect.

Miss Hale looked well in a long chiffon afternoon gown in two tones of tan with a cape and a huge red hat. Later she wore a gold sequin evening gown wired at the hips.

Facial Blemishes

Fem personality singers who depend almost entirely on their cuteness to get them over with a theatre or night club audiences have so far proved a flop in talker tests taken in New York.

As this type of performer is shot for shorts in close-ups mainly, many a successful stage and night club singer is learning for the first time of facial blemishes she never suspected.

Gray Matter

By MOLLIE GRAY

Synchronized German Film

Fifth Ave. Playhouse is a hideaway movie, but many a bright thing comes out of blackness. Material such as "The Bohemian Dancer," German effort, should be encouranged.

This sound picture provides some unexpected laughs when the mediocre synchronization got lost. Sounds of the hunt, music, dogs and horses were on as the hunters were having lunch.

Lya Mara tries hard to be agreeable in the American heroine manner and succeeds occasionally. She looked most attractive in large hats, though her marcel was good looking, too. A silk frock, trimmed with many tiny buttons, was most becoming, and also a silk lace dress.

Contradicting Macfadden

"Isle of Vanishing Men," not Manhattan, is rather interesting in spite of some gruesome moments. It's a detailed picture of the Kia-Kias, a tribe of savages.

Troupe will never appear in vaudeville because scientists say they'll disappear within a decade. This is an absolute contradiction to Macfadden's theory that the less clothes the healthier. And the film calls it a "tragedy" when it should have hoped the scientists weren't wrong. The darkness of the 5th Ave. Playhouse seemed appropriate to set this in.

Loew's 'Igh 'At Orchestra

Loew's State has become very considerate of its orchestra, refusing to seat people during the overture.

Private Performance

Entertainment at the Riverside is like a private performance. This was a Monday matinee and very private.

Vanessi, who seemed to have the Monday matinee blues, delighted all and sundry, out front, a necessary qualification because the lights failed at a vital moment. From her filmy white with an occasional bead pattern through the ruffles, into her famous peacock number for a gorgeous train, to a brief black affair, spangled in gold and silver, she carried herself and her distinctive bob. She believes in climbing the golden stairs even though she has to supply them herself. Curtains of purple velvet were rich.

Leon Leonard Co. were collegiate to the extent of calling themselves "Campus Sweethearts," three pairs. Lovely girls and boys. Sweater frocks here, too, and then party ones of violet organdy for one, beige crepe for another, and black velvet top and bottom of some white satin for another. Ray and Dot Dean as usual.

Orchestra did itself proud for a little group in the overture.

Western Sight Seeing

"Avalanche" (film) is another sight seeing trip conducted by Zane Grey. Jack Holt, Doris Hill and Baclanova get in the way of the scenery occasionally, but not enough to spoil the view. Doris was sweet in old fashioned clothes and tightly curled ancient hairdress. Baclanova is as fine as always, her wide brimmed hat and split skirt riding outfit doing very well by her. Several landslides, one camera shot being especially good with rocks finally filling the lens.

Tim, Polly and Roy

Col. Tim McCoy is a busy hero in "Beyond the Sierras," far beyond Polly Moran who turns Spanish, but she's a laugh in any language. Picture is just too romantic including free for all fights, Roy D'Arcy leading the gang with his teeth as usual. When the whistles start the minute the film breaks it's a hit.

The girl gave Tim a chance to prove he really is an actor.

Dorothy Revier's Frocks

"Submarine" is a thriller and interesting. Dorothy Revier had to step down from angelic roles for this and does a good job, too. Her black satin frock with a scarf collar and a black crepe coat had polished ribbon trimming as did her small hat.

An ombre silk negligee was good looking without trimming. Miss Revier's white one being embroidered in black.

Hey, Hey, Slap Stuff

Loew's State has a good show. "Whirl of Youth" finishes with a little of that hey, hey, slap stuff, but for the rest it's distinctly arty. Girls, eight of them, flit through a tambourine number in what an unappreciative person might call a Woolworth ballet, wisps of chiffon to the banging of tin covers. Harrison and Fisher, adagio and not the artist, are splendid, the girl being especially fine. They work fast for striking results.

"Freshmen and Co-Eds" has a plot so the girls can change from sweater frocks to evening gowns. A blonde wore a good looking black taffeta gown with rays of gold beads shooting from the right hip where the draped skirt hung longer. Another girl showed a red crepe gold beaded gown with pleated flares. The lone brunette appeared, for no reason at all, in a white bathing suit and later in a beaded crepe gown of white over pink. Her satin slippers worn with it were a pure white, a startling contrast to the not so white gown.

Louise Squires, with Bert Gordon, stood wrapped in wide black, gold stripes and her dignity.

RITZY

Hope Williams' Hit

Hope Williams has made a real hit in "Holiday," the Philip Barry comedy at the Plymouth theatre, and is the first genuine "society" actress to attain distinction since the late Clara Bloodgood began as a super and became a star. Before that, Elsie de Wolfe, now Lady Mendl, interior decorator, had starred, and also Cora Urquhart Potter, mother of Mrs. James A. Stillman. More recently Rosamond Pinchot and Julia Hoyt made attempts.

It was in a former Barry play, "Paris Bound," that Miss Williams made her professional debut. She had previously been in the amateur productions of the smart Junior League. Her family connections are of the very best. Her father was the late Waldron Williams, and her mother died as Mrs. W. Eugene Kimball. Her sisters are the ultra-conservative Mrs. John T. Terry, Jr., and Mrs. William Ross Proctor, Jr. Her husband is R. Bartow Read, Yale '20, and is the son of Mrs. William A. Read.

Like Ina Claire, Jeanne Eagels and Mary Hay, she finds Clifton Webb an amusing escort.

The Movies Missed

Mr. and Mrs. John Livingston Thomas are honeymooning in California. She was Adelaide Kip Rhinelander, who divorced Julian S. Chaqueneau. When Julian lived in Brooklyn, he spelled the name Shackno. After a protracted sojourn in Paris, he is back in New York. His fashionable friends consider him handsome enough for the movies.

There is a Chaqueneau daughter, Fifi. Mrs. Thomas succeeds Vida Dodge Thomas, Vida having been previously Mrs. Mackay. The recent wedding was attended by a brother, Philip Kip Rhinelander, but not by the other brother, Leonard Kip Rhinelander, who is still engaged in litigation with his dusky wife, Alice Jones.

About the Stimpsons

In this department Oct. 24, commenting on the passing of Mrs. Augusta E. Stetson, it was stated that Mrs. Stetson had died at the Rochester home of her nephew, Harold Stimpson, whose wife was said to be in Paris for a divorce.

The more accurate version appears to be from friendly information that Mr. Stimpson induced his wife to go to Paris to overcome a nervous condition. Mr. Stimpson has been held in New York, clearing up business matters and expects to join his wife over there shortly after New Year's.

The Stimpsons have been married for over 20 years.

Uncommon Chatter

By Ruth Morris

Fox Terrier, Paramount's Hit

Paramount is head over heels in everything but entertainment in its presentation, "Topsy Turvy Town." It is so named for its final effect which has a drop of crazy houses lowered, upside down, from the flies to meet the wildly patterned rooftops of the stage backing. Seems hardly important enough to christen an entire presentation.

An odd effect is achieved in a chorus number in which the girls appear in black velvet abbreviated costumes. They perform on a dark stage against a black velvet drop, leaving nothing but the arms and legs of the dancers visible. Not new but always effective—especially when interest is heightened by a clever routine.

Phelps Twins dance prettily and look nice in petaled pink chiffon frocks which deepen in shade toward the hem-line. A Moonlight Ballet number hinges on a costume transformation—with brief skirts being removed during the dance and adjusted as high flaring collars. Otherwise nothing—except an amazingly clever and pathetically tiny fox terrier.

Those Two Girls

Elinor Glyn and Clara Bow, those two girls from the Christian Endeavor Society, pooling their talents in a picture called "Three Week-Ends," should have been enough to call out all the fire engines in the vicinity of the Paramount; but the finished product wouldn't trouble even a bucket brigade.

The three week-ends are as quiet and circumspect as a strawberry festival. Even Clara's newly acquired henna rinse doesn't help to raise the temperature.

Speaking in French

Miss Wayne, of Fulmer and Wayne, has a silver and tulle gown that was becoming at the American Monday. Her attempts to keep the orchestra in tempo can be described as nothing short of "dobbening"—a French term.

There are four girls in the Frank Dobson act who dress in varying degrees of sports clothes. They are all pretty and could look much more attractive if a little more attention were given to style.

The dancer in the Goslar and Lusby act made three costume changes—the first green satin with ostrich feather skirt; next a much more becoming black bouffante, and third, a short fringed ballet arrangement.

Reasons for Choking

Should a husband choke his wife seems to trouble the German film, "Jealousy," presently at the 55th Street Cinema. It was all perfectly serious and all perfectly silly.

The film had moments of interest because of the acting of Lya de Putti, but for the greater part she was smothered under the most sloppy headdresses and most heavily decorated costumes in captivity. Her gown and de-dizened tiara grounds enough for any good choking.

Too Many S's

With fog thick as soup and crooks thick as thieves, "Caught in the Fog," at the Strand, has possibilities. But the director, scenarist and cast saw fit not to use them. About as dull as they come—even with the stolen jewels changing hands every other minute.

The picture has one or two vocal sequences, better left unspoken. Whispering Jack Smith was all that was needed in the first one, in which May McAvoy and the silk-shirted villian hissed their nefarious plans. Such a crackling sizzle of s's.

Miss McAvoy still films beautifully and vocalizes abominably.

Dark Blue Now

Darker shades in evening dresses are being stressed in many shops. Dark blue (formerly frowned on for evening wear) is given considerable prominence. One is in a more brilliant blue crepe, with decolletage outlined in closely sewn seed pearls which terminate in an inserted bow. This tendency to encrust bows into fabric either in sports or evening gowns is very popular.

Another model, made simply in black moire, has a top of net and a lower skirt section of the transparent material. Very effective.

PRESENTATIONS—BILLS

NEXT WEEK (December 17)
THIS WEEK (December 10)

Shows carrying numerals such as (16) or (17) indicate opening next week on Sunday or Monday, as date may be. For this week (9) or (10) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time

Pictures include in classification picture policy, with vaudeville or presentation as adjunct

PARIS
Week Dec. 8

Cirque d'Hiver
Codonas 3
Maximo
Lilian Leitzel
A Carre's Horses
Vasquez
Florence & Selika
Henriquez
Garzoni 2
Joe & Little W'lter
Fratellini 3
Zaechini Tr
Brengod Sis
Pepino
Breier Tr
Cirque de Paris
Cliff Aeros
Jacksons
Maxime 3
Schlax
Antonet & Beby
Milos & Coco
Edwards' Horses
Cirque Medrano
Tony Bastien
Miss Castle
Ernest Schumann
Alcardi Tr
Stadium 2
Cairoli-Porto-C
Faludys Tr
Rellmutt Tr
Diane Loyal
Trianeras 4
Dario-Bario-Rhum
Windsor's 5
Bloomfield 2
Moulin Rouge
Mistinguett
Earl Leslie
Spadaro
Diane Bell & Raux
Ditrix-Dandy
J W Jackson Girls
Spark's Ballet
Poggi Sis
Boyers-Soeurs
Carjol-Duval
Jean Gabin
Jade Legeay
Vera Troitzky
Pierrel-Pierrat
Olympia
Germaine Revel
Hanson's 4
Luigi Bercelli
Danouda
Lada 4
Yvonne Leduc
Carlo Medini Tr
Celmas 3
Kanui & Lula
Hensen 2
Galli Orch
Witaly & Oriwe
Maggio 3

LONDON
Week Dec 10

FINSBURY PARK
Empire
Oh Kay
HACKNEY
Empire
Layton & Johnst'ne
Junetros
Claff & Wager
Valentine & Bell
Hale Sis
Clay Keyes
Amartos
LONDON
Alhambra
G H Elliott
Gladdy Sewell
Lupino & Mott
Lord Ain
Stetson
Jack Le Dair
Rosita Barrios Co
Coliseum
3 Eddies
Sella & Alex
Facory Sis
Zetta Mor
Hippodrome
A Good Girl Rev
Victoria Palace
Talbot O'Farrell
Ristori & Ptnr
Marie Lloyd Jr
Onesime & Kid
Victoria Girls
Tom Clare
Hal Swain Bd
C Palmo
NEW CROSS
Empire
The Terror
SH'PH'RDS BUSH
Empire
Bostock's Circus
STRATFORD
Empire
Aloma
WOOD GREEN
Empire
Side Lines

PROVINCIAL
ENGLAND

ARDWI'K GREEN
Empire
Pontoon
BIRMINGHAM
Empire
Odd Lots
Grand
Evening Stars
BLACKPOOL
Grand
Next Best Thing
BRADFORD
Alhambra
Mister Cinders
BRISTOL
Hippodrome
Haru Onilo
Osborne & Perryer
Chick Farr
D & E Barstow
4 Bennos
Alf Thomas
Carlos Ames
CARDIFF
Empire
Good T'rn Deserves
CHATHAM
Empire
3 of Us
CHISWICK
Empire
Interference
EDINBURGH
Empire
White Camellia
GLASGOW
Alhambra
Show Boat
Empire
Come Again
HANLEY
Grand
Irish Aristocracy
HULL
Palace
Wrecker
LEEDS
Empire
Boys Will Be Boys
Royal
Vagabond King
LEICESTER
Palace
Anderson's Co
Pierce & Roslyn
Bud Ritchie
Blondie Hartley
LIVERPOOL
Empire
Russian Ballet
MANCHESTER
Hippodrome
Chinese Syn
Misquette & Maxly
Douglas & Caroline
Mamie Soutter
Julian Rose
NEWCASTLE
Empire
So Long Letty
NEWPORT
Empire
League of N'bhgors
NOTTINGHAM
Empire
Clowns in Clover
Royal
Midnight
PORTSMOUTH
Royal
2 White Arms
SALFORD
Palace
Hullo Tommy
SHEFFIELD
Empire
Georges Carpentier
Jack Edge
Kemally Sis
Keith Wilbur
3 Kiewningns
Chas Ulrick
Billy Lancet
SOUTHSEA
King's
The Patsy
SWANSEA
Empire
Bloods of Variety

Picture Theatres

NEW YORK CITY
Capitol (15)
'Reflections of '28'U
Dave Schooler
Capitolians
"Dreams of Love"
(8)
"Moonbeans" Unit
Dave Schooler
Capitolians
Nell Kelly
Llora Hoffman
3 Blue Demons
"White Shadows"
Colony (8)
Benny Rubin
Jeane Austine
Cordova
Ethel Allis
Sid Hawkins
Jim O'Brien
Orzille Knapp
Jim Carr Bd
"Show Folks"
Paramount (15)
"Magic Rug" Unit
Burns & Kissen
Ellery & Cooper
Emilie & Romaine
Ross McClain
Foster Girls
Dave Rubinoff
"What a Night"
(8)
"Topsy Town" Unit
Frank Fay
Florine Phelps
Gamby-Hale Girls
Phelps 2
Ford & Whitey
Ferry Corwey
"3 Weed Ends"
Rivoll (8)
Mme M Aldrich
Anna Savina
"Revenge"
Roxy (8)
Patricia Bowman
George Kiddon
Leo Pernikoff
Beatrice Belkin
32 Rodyettes
Hans Wiener
M Vodnoy
Doug Stanbury
H Van Duzee
Theo Stepanoff
Nina Sergeyeva
Gregory Dnestroff
'End St Petersburg'
CHICAGO
Avalon (8)
Dwight Robbins 5
Milo
Lash & Stuart
Chic Kennedy
Roy Dietrich
Capitol (8)
Boyd Senter
F & J Huber
Harm & Nee
Rutledge & Taylor
Del Lampe
Chicago (8)
H L Spitalny Bd
John P Sousa
"Haunted House"
Granada (8)
Coscia & Verdi
Murray & Irwin
Cole & Taylor
Verona
"Annapolis"
Harding (8)
"Hold Everything"
Mark Fisher Bd
Tom Atkins 6
Nell O'Day
Aubrey Sis
Buddy Raymond
Moore & Pal
"Woman Disputed"
Marbro (8)
Chas Kaley Bd
Sonia Meroff
Le Grohs
Billy Randall
Leschron & Alyce
Ray Dean
Stuart & Lash
"Annapolis"
Norshore (8)
"Dancing Along" U
Al Morey Bd
Freeman & Seym'r
Wilson Crawley
Stubby Gordon
C'mp'nate M'ri'ge'
DETROIT, MICH.
Capitol (9)
"Come on Red" U
Red Grange
Del Delbridge
Carroll & Gorman
Wally Jackson
Kellogg & Lewis
Billy Hutchins
Collegiate Ens
Co-Ed Ballet
"Manh'n Cocktail"
Fisher (9)
"Rev Exotigue" U
3 Ormond Sis
Maceo Thomas
Homay Bailey
Fisher Syn
Paul Leash
Jack Lavier
A Rasch Girls
Al & Gussie
"Dream of Love"
Michigan (9)
"Step On It" Unit
Evans Michigan'rs
F Sorel Girls
Helen Wright

Remember the Name
WILTON
Nothing Too BIG or Too Small
To Represent
MY TIME IS YOURS
For the Asking
Alf T. Wilton, Inc.
1560 Broadway
Bryant 2027-2028
Home: Sheepshead 2171

Wallace Sis
Brown & Bailey
"Masks of Devil"
Oriental (8)
"Oh Teacher" Unit
Brooke Johns
Arthur Nealy
Jeanne
"Someone to Love"
Paradise (8)
"Gypsy Land" U
Walzer & Dyer
Nat Spector
Quayle & Kelly
"Mother Knows"
Regal (8)
Helen Bach 3
Bob 'Uke' Williams
Epps & Sibley
Fess Williams
Rialto
McGarry & Dawn
Em'rson & B'dwin
Stratford (8)
Naxwell & Lee
Ted Gordon
Bud & B Foley
3 Belmonts
Ted Leary
Tivoli (8)
"High Hat" Unit
Bennie Krueger Bd
Art Frank
Ginger Rogers
Alice Roy
Victor Henry
Jerry Rose
"Mother Knows"
Tower (8)
"Make Believe" U
Lou Kosloff Bd
Al Kvale Bd
Johnny Perkins
Wilfred DuBois
Doris Roche
Caffery & Miller
Sunshine Girls
"Masks of Devil"
Uptown (8)
"Blossoms" Unit
Frank Masters Bd
Patti Moore
Sammy Lewis
Arthur Ball
Paul Kirkland
"Mother Knows"
BALTIMORE, MD.
Century (10)
Wesley Eddy
Jack Powell
Evans & Peree
Lyndon & Farman
Maugreen & Sonny
Gamby Hale Girls
"Someone to Love"
BOSTON, MASS.
Metropolitan (8)
"Magic Rug" Unit
Gene Rodemich
Burns & Kissen
Emile & Romaine
Ross McLain
Elroy & Cooper
Smith & Hadley
"Home Towners"
State (10)
Carl Freed Orch
Bernard & Henry
"Revenge"
BROOKLYN, N. Y.
Fox's (8)
Healy & Cross
Jay Mack
Dare & Wahl
Rio Bros
Drena Beach
Hall & Essley
Mertz Boyd
Leonidoff Girls
Chas Previn Orch
'Napoleon's Barker'
BUFFALO, N. Y.
Buffalo (8)
"Blue Revue" Unit
Bob Uke Henshaw
Irene Taylor
Frank Stever
Pelle & Cola
Small Bros
Gamby-Hale Girls
"3 Week Ends"
Lafayette (10)
Brewster-Pomeroy
Barr Wiley &Schell
Moran & Wiser
Marietta Craig Co
"Perfect Crime"
CLEVELAND, O.
State (8)
"Bars & Stripes" U
Rosmers
B & J Pearson
Paul Mall
Burnoff & J'phine
"Dream of Love"
EVANSV'LE, IND.
Liberty
2d half (20-23)
Billy Randall
Hall & Ermine
Junior Frolics
Donia & Pollard
Lloyd Nevada Co
IRVINGTON, N. J
Sanford (9)
Ray Nichols Bd
Balabanon 5
Joe Spree
Nelson & Nelson
Nelson & Knight
"Show Girls"
LOS ANGELES
Boulevard (7)
Lynn Cowan
Manuel & Vida
Dick's Stotera
Sam & Sam
"Shadows of Nite"
Carthay Circle
(Indef.)
Carli Elinor Orch
Gus Edwards' Rev
"The Barker"
Chinese (Indef)
Noah's Ark Prolog
Stuart Brady
"Noah's Ark"
Criterion (8)
C Bakalienikoff Or
"Companionate"
Egyptian (7)
"Silhouettes" Idea
Cushing & Hutton
Chief Eaglefeather
Treen & Barnett
LeClaire & Carleta
Silhouette Beauties
"Show People"
Loew's State (7)
'Hollyw'd Scandals'
Gene Morgan
M H Chaplin
Jesse Stafford Orch
Gerald Griffin
12 Beauties
"Air Circus"
Metropolitan (7)
"Bitter S Blues" U
Dezso Retter
Grace Barry
Grace Dufaye
Wells & Winthrop
Gould Boys & G'rls
"Adoration"
United Artists (12)
Angelo Armento
Wilson & Brand
Levee Girls
Laurel & Eleanor
"Little Wildcat"
Warner Brothers
(Indef.)
L Feorbstein Orch
Ceballos Pres
12 Nightingales

Fay's (10)
Henry & St'ford Rv
Stanley & Birnes
Lee Mason & Sonny
Flo Eckert Co
"Fazil"
Fox's (10)
Mae Murray
William Moffa
Helen Yorke
Stroud 2
Thelma White
"Blindfold"
Stanley (10)
Gabriels Jazz Rev
Geo Lyons
Margaret Schilling
Ava Bombarger
Walter Smith
"Masks of Devil"
PITTSBURGH, PA.
Penn (9)
'Crin'line vs J's' U
Teddy Joyce
Nell Jewell
John Quinlan
Bayes & Speck
Carl Dobbs Co
Chapman & Snyder
F Sorel Girls
"Woman Disputed"
PROVID'NCE, R.I.
Fay's (10)
Dan Santos Syn
Pullman & Butler
Abie Reynolds
Flo Mills Co
Kavarre & Pingree
Kafka Stanley & M
Ewing & Eaton
"The Whip"
SAN FRANCISCO
Granada (8)
Henry Busse Bd
Don George
Eddie & M Beck
Hurton Spurr
Henry Barsha
Helen Packard
Artelles Dickson
"Adoration"
Warfield (8)
Rube Wolf Bd
Charl'te Greenwood
Rudy Wiedoft
Muriel Stryker
Natalie Harrison
June Knights
"Hit of the Show"
ST. LOUIS, MO.
Ambassador (9)
"House Boat" Unit
Dave Apollon
"Scarlet Love"
Granada (9)
Wally Vernon
Elmer's Bd
"Companionate"
Missouri (9)
Anniversary Rev
Eddie Peabody
Pasquali Bros
Agnes Gilroy
Richy Craig
"His Private Life"
WASH'GTON, D.C.
Fox (15)
Jos LaRose Pres
Leon Brusiloff
Lawrence Downey
Meyer Davis Sym
"Midnight Taxi"
(8)
Jos LaRose Pres
Lawrence Downey
Lime 3
Addie Seamon
Elton Rich
Joe Pesca
Ernie & Fisher
Will & Gus
Mildred La Salle
Leon Brusiloff
Meyer Davis Sym
"Riley the Cop"
Palace (15)
"Bubbles" Unit
Wesley Eddy
Ross & Edwards
Gene Shelton
3 Gatenos
Ruth Petty
Gould Girls
"Avalanche"
(8)
Singer's Midgets
"Dream of Love"

Loew

NEW YORK CITY
American
1st half (17-19)
Clarence Downey
Kramer & Claire
Foster & Ray
Dolan & Bonger R
Boyce & Evans
Berrens & Rolland
Jordan & Grace
(One to fill)
2d half (20-23)
Leach LaQuinlan 3
H'zel Goff & Br'wn
Yates & Carson
Hamilton Sis & F
Marty May
Dillon & Parker
Selma Braatz Co
(One to fill)
Boulevard
1st half (17-19)
Olvera Bros
Meyers & Nolan
Cole & Ward Co
Alexander & Peggy
Lowe & Sargent R
2d half (20-23)
Niobe
Halstead & Daniels
Jas Kennedy Co
Elliott & LaTour
Perezcaro Sis Rev
Commodore
1st half (17-19)
Lawton
Cardo & Noll
Fields & Georgie
Santiago 3
(Two to fill)
2d half (20-23)
Great Andrede
Van & Vernon
Ah S'n & Lou B'ys
(Two to fill)
Delancey St.
1st half (17-19)
Huberta Beeson
Hazel Crosby Co
Hale & Hoffman
Murray & Maddox
Marty May
(One to fill)
2d half (20-23)
3 Orantos
C & L Girard
Foster & Ray
Burns & West
Morris & Campbell
Fairmount
1st half (17-19)
Perez & Marguerite
3 Students
Hamilton Sis & F
Artie Mehlinger
Wally Sharples Co
2d half (20-23)
Palermo's Canines
Alice Lawlor Co
Sol Gould Co
Tucker & Smith
Phoebe Whiteside
Grand
1st half (17-19)
Hama & Yama
John R Walsh Co
Arthur DeVoy Co
Carson & Willard
Naro Lockford Co
2d half (20-23)
Bardelongs
Meyers & Nolan
Kelly & Jackson
Harry Howard Co
Pilc'r D'gl's & Mc
Lincoln Sq.
1st half (17-19)
Leach LaQuinlan 3
Marcus Berta
Zeck & Randolph
Watts & Hawley
Riley's Gambols
2d half (20-23)
Huberta Beeson
2d half (20-23)
Perez & Marguerite
Barr & Davis
Wally Sharples Co
Lane & Harper
Nellie Arnault B'ys
State (17)
Julius First Co
Vincent O'Donnell
Millard & Marlin
Wilson Bros
Buzzington's Bd
(One to fill)
Victoria
1st half (17-19)
Pickard & Pal
Ross & Gilbert
Freshmen Co-Eds
Jimmy Lyons
Tracy & Hay Co
2d half (20-23)
Olvera Bros
3 Vagrants
Smith & Barker
Berrens & Rolland
Sonny Hines' Girls
BROOKLYN
Bedford
1st half (17-19)
Schepp's Circus
Halstead & Daniels
G & E Parks
Raymond & Gibbs
Dancing Lessons
2d half (20-23)
Bee Starr
Cook & Rosevere
Clayton & Leonard
Swartz & Clifford
Lowe & Sargent R
46th St.
1st half (17-19)
Karle & Rovein
C & L Girard
Wiley & Young
Pat Henning Co
Gautchi & Phelps
2d half (20-23)
Chas McGoods Co
Perrone & Oliver
Hite & Reflow Co
Jimmy Lyons
T Christian Orch
Gates Ave.
1st half (17-19)
Fitzgeralds
3 Vagrants
Harry Regal Co
Yates & Carson
Pilc'r D'gl's & Mc
2d half (20-23)
Pickard & Pal
Strain & Lila
A & L Barlowe
Willie Solar
Gautchi & Phelps
Metropolitan (17)
3 Nitos
Restivo
Robbins & Jewett
Frank Dobson Co
Gorden & Squires
Radio Fancies
Oriental
1st half (17-19)
Gibson & Price
Ethel Pastor
Anderson & Graves
Eddie Lambert Co
Nellie Arnaut Boys
2d half (20-23)
Fitzgeralds
Kramer & Claire
Henry Regal Co
Green & Austin
Dancing Lessons
Palace
1st half (17-19)
Vic Lauria
Morris & Campbell
Ah S'n & Lou Boys
(Two to fill)
Hyde's Steppers
2d half (20-23)
Campbell & Brady
Lucille Benstead
Alfred Latell Co
Watts & Hawley
R'y'l W'lch Gl'm'n
ATLANTA, GA.
Grand (17)
Man-Kin
Moran Warner & M
Memories of Opera
Chabot & Tortini
Alice Deyo Co
BAY RIDGE
Loew's
1st half (17-19)
3 Orantos
Carlena Diamond
Jas Kennedy Co
Mason & Gwynne
Sonny Hines' Girls
2d half (20-23)
Conley 3
Bobby Adams
Brown & LaVelle
Rome & Gaut
Riley's Gambols
BOSTON, MASS.
Orpheum (17)
Evelyn Phillips Co
Romaine & Castle
Keller Sis & Lynch
Ross Wyse Jr Co
Private Slack
CANTON, O.
Loew's (17)
4 Kadex
Ed & Lou Miller
Leon & Dawn
Dave Harris & F
Dave Harris Girls
CLEVELAND, O.
Granada
1st half (17-19)
Geraldine Miller
Irving & Bernet
Mason & Dixon Co
Charlie Hill
Magicland
2d half (20-23)
Boyd & Wallin
Clark & O'Neill
HOUSTON, TEX.
Houston (17)
Lohse & Sterling
Geo DuFrame Co
P'ggy Mackenchnie
Jones & Rea
Eddie Mayo Gang
JAMAICA, L. I.
Hillside
1st half (17-19)
Campbell & Brady
Strain & Lila
Elliott &LaTour
Local Follies
2d half (20-23)
Karle & Rovein
Violet McKee Co
Barrett & Cuneen
Local Follies
MEMPHIS, TENN.
Loew's (17)
Carr Bros & Betty
Earl & Bell
Toomer & Day
Bert Walton
Braille & Pallo Rv
MONTREAL, CAN.
Loew's (17)
Worden Bros
Billy Day
Goss & Barrows
Dooley & Sales
White Way Galet's
(One to fill)
NEWARK, N. J.
State (17)
Karoli Bros
Baby Rose Marie
Vox & Walters
Smith & Allman
Whirl of Splendor
NEW ORLEANS
State (17)
4 Aces & Queen
Mitchell & Minch
Meredith & Snooz'r
Carney & Jean
Juvenile Steppers
NORFOLK, VA
Loew's (17)
Paris Creations
Carleton & Bellew
Wm & Joe Mandel

LYONS & LYONS
Intimate Chats
COMMERCIAL RADIO
See our Mr. Harry Lee for commercial radio bookings. We have placed such names as Stella Mayhew, Julia Sanderson, Frank Crumit, Marie Cahill, Josephine Sable and Richard Keene on the air. Suitable talent always in demand.
LYONS & LYONS
PARAMOUNT BLDG NEW YORK
LACKAWANNA 6563-4
LACKAWANNA 6801-2-3

Leo Bill
Emil Boreo
Gibson Frish & S
Park
1st half (17-19)
Boyd & Wallin
Clark & O'Neill
Leo Bill
Emil Boreo
Gibson Frish & S
2d half (20-23)
Geraldine Miller
Irving & Bernet
Mason & Dixon Co
Charlie Hill
Magicland
CORONA, L. I.
Plaza
1st half (17-19)
Les Jardys
Perrone & Oliver
Smith & Barker
Ed Sheriff Co
Cunningham & C
2d half (20-23)
Gibson & Price
Marcus Berta
Burns & Wilson
Eddie Lambert Co
7 Personality Girls
EV'NSV'LLE, IND.
Loew's (17)
Al Gordon's Dogs
3 Ryans
Faber & McIntyre
F & M Britton Or
(One to fill)
Owen McGivney
The Wager
TORONTO, CAN.
Loew's (17)
B Anders'n & Pony
Myrtle Boland
John Barton Co
Kemper & Bayard
Gracella & Theo
WOODH'VEN, L.I.
Willard
1st half (17-19)
Niobe
Alice Lawlor Co
Clayton & Leonard
Wilkens & Wilkens
T Christian Orch
2d half (20-23)
Marie Mang Co
Ross & Gilbert
Wiley & Young
Pat Henning Co
Chas Ahearn Co
YONKERS, N. Y.
Yonkers
1st half (17-19)
Chas McGoods Co
Bobby Adams
Burns & Wilson
Barrett & Cuneen
R'y'l W'lch Gl'm'n
2d half (20-23)
Jordan & Grace
Artie Mehlinger
Anderson & Graves
Carson & Willard
Hyde's Steppers

Keith's

NEW YORK CITY
Broadway (16)
Balzar Sis
J & M Harkins
Family Ford
Cohen & Hogan
Ben Marks & Ethel
(One to fill)
(9)
Paul Gordon
Under the Palms
Sargent & Lewis
4 Camerons
Hal Neiman
Rev Creative
Chester
1st half (16-19)
Geo Broadhurst
Clinton & Rooney
(Three to fill)
2d half (20-22)
Joe Young Co
(Others to fill)
2d half (13-15)
Ike Rose's Midgets
Howard & Mann
Coliseum
1st half (16-19)
Glenn & Jenkins
Harry Watson Jr
Frank Fay
(Two to fill)
2d half (20-22)
The Crackerjacks
Fordham
1st half (16-19)
The Crackerjacks
Sargent & Lewis
Eddie Dale Co
Ann Greenway
4 Camerons
2d half (20-22)
John Steele
Rae & Dot Dean
Frank Fay
(Two to fill)
2d half (13-15)
Rene Riano Co
Walter McNally Co
Lander Bros
Paul Tremaine's Or
(One to fill)
Franklin
1st half (16-19)
Nat Chick Haines
Jerome & Gray
(Three to fill)
2d half (20-22)
Kane & Ellis
(Others to fill)
2d half (13-15)
B Wells & 4 Fays
Harry Burns Co
(Three to fill)
Hamilton
1st half (16-19)
Bond & Trent
J & M Harkins
Family Ford
(Two to fill)
2d half (13-15)
Nat Chick Haines
Mel Klee
Adolphus & Syn
(Two to fill)
Hippodrome (16)
Along Broadway
Johnny Hyman
Fitch's Unit
(Three to fill)
(9)
Keep Moving
Frank Mullane
Harry Watson Jr
Stanley & Ginger
Mexican Orch
(One to fill)
Jefferson
2d half (20-22)
Frank Mullane
Foy Family
Geo Broadhurst Co
Cortini
(One to fill)
2d half (13-15)
Talbot Kenny Co
Morey Ulis & Lee
Want Ads
Olive Olsen Co
Jack Benny
Palace (16)
Will Fyffe
Marro & Lazarin
Rene Riano Co
Yorke & King
Albertina Rasch Co
Yvonne & Victor
Phil Baker
Smith & Dale
(One to fill)
(9)
Castleton & Mack
Rae Samuels
Henry Santrey Or
Watson Sis
Mason & Keeler
Sandy Lang Co
Brown & Whittak'r
Paula Paquita & C
Regent
1st half (16-19)
Harris & Van
(Others to fill)
2d half (13-15)
Dippy Diers & B
Abbott & Bisland
(Three to fill)
2d half (20-22)
Frank Mullane
Nat Chick Haines
Jerome & Gray
B Wells & 4 Fays
(One to fill)
2d half (13-15)
Don Valerio Co
Lane & Osgood
Jas C Morton Co
Leo Beers
Foy Family
Adeline Bendon Co
Orpheum
1st half (16-19)
Herr & Minetta
4 Pages
Highway Blossoms
Anderson & B'n'tt
(One to fill)

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

Frolic 4
Alexander L & G
Affn Greenway Co
Alexander & Olsen
Riverside
1st half (16-19)
Art Henry
John Steele
Foy Family
Michon Bros
(One to fill)
2d half (20-22)
Whitman's Boys
Modern Cinderella
Rector
Mitchell & Durant
(One to fill)
2d half (13-15)
Axel Miranos
Wilton & Murphy
Yesterthoughts
Zelda Santley
Freda & Palace
Royal
1st half (16-19)
Jewell & Rita
Grape Juice
Boggs & Weston
Dockerill's Horses
(One to fill)
2d half (20-22)
4 Pages
Geo P Murphy
Col Jack George
(Two to fill)
2d half (13-15)
Downey & Libby
Fellows
Calvin & Wood
Varsity Aces
(One to fill)
CONEY ISLAND
Tilyou
1st half (16-19)
Henry Kelly
Sam Liebert Co
B Wells & 4 Fays
(Two to fill)
2d half (20-22)
Dale & Fuller
Eddie Dale Co
Clifford & Marion
(Two to fill)
2d half (13-15)
Mathews 3
Ricard & Gray
Dewey Rogers Co
Glenn & Jenkins
Lovett's Conc'n't'n
FAR ROCKAWAY
Strand
2d half (20-23)
Ryan Sis
Jas C Morton Co
Henry Kelly
Glenn & Jenkins
(Two to fill)
2d half (13-15)
Eno Tr
Judsom Cole
Helen Arden Co
Moore & Evans
Rich & Cherie
Larry Rich Friends
BROOKLYN
Albee (16)
Camilla's Birds
Hal Neiman
Lydell & Macey
Ted Lewis Or
(Two to fill)
(9)
Tyrell & Hanley
Modern Cinderella
Watson & Cohen
Rosita Orch
Phil Baker
Bushwick
1st half (16-19)
Tom Mills
Joe Young Co
Col Jack George
Dorothy Bush Co
T & D Ward
2d half (20-22)
Herr & Minetta
Helen Moretti
Bond & Trent
Boggs & Weston
(One to fill)
2d half (13-15)
The Palmiros
Lomax & Johnson
Sam Liebert Co
Walsh & Kramer
H Dockerill H'rses
2d half (20-22)
Tom Mills
Grape Juice
Brock & Flynn
(Two to fill)
2d half (13-15)
Weston's Models
Rose Brill
Mitchell & Miller
Holland & O'Den
Young Atlas
Prospect
1st half (16-19)
Dale & Fuller
Fay Del Rio
Clifford & Marion
Adeline Bendon Co
(One to fill)
2d half (20-22)
Irving Edwards
Rosita
(Three to fill)
2d half (13-15)
Cosmopolitan 4
Tom & Dolly Ward
Cantor & Duval
Ryan Sis
Joe Young Co
Rayceffe Sis
ALLENTOWN, PA.
Colonial
1st half (17-19)
Morrell & B'kwith
Ryan & Noblette
J C Mack Co
I Vermillion Girls
(One to fill)
2d half (20-23)
Reynolds & White
Leon Leonard Co
Happy Lawsons
Bog O' Tricks
(One to fill)
AKRON, O.
Palace
1st half (17-19)
(Same bill plays Youngstown 2d half)
Dance Bits
Kerr & Ensign
Harry J Conley Co
Florence Brady
Zelda Bros
2d half (13-16)
Dance Rhapsodies
Kranz & Kaufman
Sam Mann Co
Evans & Mayer
3 Golfers
AMST'RDAM, N.Y.
Rialto
2d half (20-23)
Winchester & Ross
(Others to fill)
ATLANTIC CITY
Keith
1st half (17-19)
Teller Sis & Ackl'd
Mae Usher
Eddie White
(Two to fill)
2d half (20-23)
Shapiro & O'Malley
Josie Harmon Co
Eddie White
(Two to fill)
BALTIMORE, MD.
Hippodrome (17)
Lewis Mack Co
New Gardens (17)
Larry Rich Friends
Keep Moving
Jack Major
(Three to fill)
(10)
Neal Sis & Irl'nd'rs
John Steele
Curley Burns Co
Art Henry Co
Jack Majors
(One to fill)
B'GH'MPT'N, N.Y.
Binghampton
1st half (17-19)
Milt Dill & Sis
Farnell & Florence
Kikutas Japs
(Two to fill)
2d half (29-23)
Russell & Marconi
Little Pipifax Co
(Two to fill)
BOSTON, MASS.
New Boston (17)
Lady Alice's Pets
Gladys Delmar

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Greenpoint
1st half (16-19)
Weston's Models
Geo P Murphy
(Three to fill)
2d half (20-22)
Jewell & Rita
Vic Plant
McBride & Flo
(Two to fill)
2d half (13-15)
E & J Rooney
M'r'n Gr'm'n & W
Cole Ward Co
J & B Morgan
Dorothy Bush B'ys
Kenmore
1st half (16-19)
Derickson & Brown
Cortini
(Three to fill)
2d half (20-22)
Sargent & Lewis
Mr & Mrs J Barry
4 Camerons
(Two to fill)
2d half (13-15)
Bardell & McNally
J & J McKenna
Riva & Orr Co
Joe Darcy
Yorke & King
Madison
1st half (16-19)
Ryan Sis
Lester Lamont Co
(Two to fill)
Scollay Sq. (24)
Homer Romaine
Doherty & Breen
Lavine & Evans
Jack Wilson Co
4 Flashes
BUFFALO
Shea's (17)
Loma Worth
Anger & Fair
Dick Henderson
Toto
Bland Lenore & L
(10)
All Wrong
Weston & Lyons
J'st Like a W'm'n
Irene Ricardo
Babe Egan R'dh'ds
CANTON, O.
Palace
1st half (17-19)
Chevalier Bros
Mabel Taliaferro
Senator Murphy
Gerber's Galeties
(One to fill)
2d half (20-23)
Maker & Redford
Chas Ray Co
(Three to fill)
2d half (13-16)
Jimmy Dunedin Co

Tuesdays
723 7th Ave.
New York
JACK L. LIPSHUTZ
TAILOR, 908 Walnut St., Phila.

Marjorie Moore
6 Stepping Fools
"On Trial"
NEWARK, N. J.
Branford (8)
Ben Rose
Europe 10 Beauties
Cully Culpepper
Primrose Semon
Marcya & Torrini
Don Kennelly
Serova Dancers
'Sawdust Paradise'
NEW HAVEN, CT.
Olympia (10)
Chet Martin
Ad Carter
PHILADELPHIA
Carman (10)
Sally Rand
J & B Crosby
Harvey Karel
Joseph Turin
"Hit of the Show"
Hazel Crosby Co
Meehan & Shannon
Ed Sheriff Co
(One to fill)
National
1st half (17-19)
Palermo's Canines
El Cleve
Dillon & Parker
Rome & Gaut
(One to fill)
2d half (20-23)
Alpine Sports
John R Walsh Co
G & E Parks
Mason & Gwynne
Dolan & Bonger R
Orpheum
1st half (17-19)
Conley 3
Lillian Boardman
A & L Barlow
Willie Solar
Perezcaro Sis Rev
2d half (20-23)
Lawton
Cardo & Noll
Fields & Georgie
Lorrain & Minto
(One to fill)
Premier
1st half (17-19)
Selma Braatz Co
Barr & Davis
Meehan & Shannon
Chas Ahearn Co
2d half (20-23)
Hama & Yama
Lillian Boardman
Zeck & Randolph
Wilkens & Wilkens
Tracy & Hay Co
Prospect
1st half (17-19)
Bardelongs
Cook & Rosevere
Hite & Reflow Co
Harry Howard Co
Ann Greenway
Henry Santrey Or
(Two to fill)
2d half (13-15)
Enchantment
Kitty O'Connor
Rae & Dot Dean
Cortini
Jerome & Gray
Our Gang Kids
81st St. (16)
Jerome & Evelyn
Rene Riano Co
Watson & Cohen
Rae Samuels
(Two to fill)
(9)
Anderson & Yvel
Margaret Young
Romance
Fred Duprey
Ted Lewis Or
(One to fill)

Dwyer & Orma
Girl Wanted
Honey Boys
The Meyakos

CINCINNATI
Albee (17)
Natacha Nattova
4 Casting Stars
Hyde & Burrell
Walter Walters Co
Lillian Shaw
(10)
Pedro Rubin Co
Maker & Redford
Billy Hallen
Sophie Tucker
Behee & Rubayette
Palace (17)
J & M Mason
Kranz & Kaufman
Wyeth & Wynn
T & R Romaine
Fred Heider
Tiny Town Rev
(10)
Marko & Jerome
Irving & Chaney
O'Dunn & Daye

Walsh & Clark
(Three to fill)

ERIE, PA
Erie
1st half (17-19)
Archie & G Falls
B & J Creighton
Mistakes Happen
Milt Collins
Phil & Phlora
2d half (20-23)
C & L Fondau
Frakson
Edm'd D'Orsay Co
Joe Mendi
Bobby Heath Co

GERMANT'N, PA.
Orpheum
1st half (17-19)
Lee Marshall Rev
Joe Phillips Co
Jean Bedini Co
(Two to fill)
2d half (20-23)
Hart & Francis
J & M Harkins
The Family Ford
Primrose Semon

BOOKING FOR LOEW
CREATORE, LENETSKA & MARTIN, INC.
1560 Broadway, N. Y. C.
Bryant 6525-6-7
Reed and Duffus booked by us for a Publix tour.

Harry Jackson Co
Levan & Bolles
Earl Lindsay Rev

CLEVELAND
105th St.
1st half (17-19)
3 Londons
Lewis & Winthrop
Sam Mann Co
Dance Rhapsodies
(One to fill)
2d half (20-23)
A & G Falls
Olive Olsen
Harry Holman
Devil's Circus
Faber & Wales
2d half (13-16)
Dance Bits
Madie & Ray
F X Bushman Jr
Gene Greene
Rigoletto Bros
Palace (17)
Le Grohs
Irene Franklin
Al Trahan Co
(Three to fill)
(10)
Down Home
Kerr & Ensign
Al Trahan Co
Undercurrent
Belle Baker
Mangean Tr

COLUMBUS, O
Keith's
1st half (17-19)
Van & Schenck
(Others to fill)
2d half (20-23)
Gerber's Galeties
Chevalier Bros
Mabel Taliaferro
Van & Schenck
(One to fill)
2d half (13-16)
Mason & Dixon Co
Ray Huling & Seal
Lydia Barry
Harry Holman Co
Fleeson & Hayes
5 Bracks

DAYTON, O.
Keith's
1st half (17-19)
The Meyakos
O'Dunn & Day
Kenneth Harlan
Jay Velie
Tampa
2d half (20-23)
Marty Dupree Rev
2d half (13-16)
Hyde & Burrell
Tiny Town Rev
Sid Marion
Van & Schenck
Richard Vintour Co

DETROIT, MICH.
Grand Riviera
1st half (17-19)
Reed & Duthers
Nixon & Sands
(One to fill)
2d half (20-23)
Irving & Chaney
(Two to fill)
2d half (13-16)
Large & Morgner
Kane & Ellis
(One to fill)

Hollywood
1st half (17-19)
Mangean Tr
(Two to fill)
2d half (20-23)
Herbert Clifton
Lewis & Winthrop
(One to fill)
2d half (13-16)
Lester Lane Rev
Brendel & Burt
Angel Bros

Oriental (17)
Jack Hanley
Sid Marion
Lubin Larry & A
Altrock & Schacht
Joan Elton
(10)
Lockett & Page
Fred Heider
Harry J Conley Co
Jay Velie
Tampa

Uptown
1st half (17-19)
Swor & Goode
Devil's Circus
Herbert Clifton
Kiefer 3
Jack Newman Jr
2d half (20-23)
Florence LeVere
Jed Dooley
Mangean Tr
(Two to fill)
2d half (13-16)
Zelda Bros
Gilbert & French
Anger & Fair
Nixon & Sands
The Graduates

EASTON, PA.
State
1st half (17-19)
Reynolds & White
Leon Leonard Co
Happy Lawsons
Bog O' Tricks
(One to fill)
2d half (20-23)
Morrell & B'kwith
Ryan & Noblette
J C Mack Co
I Vermillion Girls
(One to fill)

ELIZABETH, N. J.
Ritz
1st half (17-19)
Royston & Newb'ry
2d half (20-23)
Margaret Padulla

Nathal

GLENS FALLS
Rialto
2d half (20-23)
Cahill & Wells
7 Variety Girls
(One to fill)

GRAND RAPIDS
Keith's
1st half (17-19)
(Same bill plays Toledo 2d half)
Large & Morgner
Honey Boys
Bert Hanlon
Lester Lane Co
(One to fill)
2d half (13-16)
Shubert & Ptnr
Jack Newman Jr
Herbert Clifton
Devil's Circus
Swor & Goode

GREENSBORO
National
1st half (17-19)
(Same bill plays Charlotte 2d half)
Breen & Kay
Demarest & Deland
Louis London
Johnny Barry Co
(One to fill)

HARRISB'RG, PA.
Majestic
1st half (17-19)
Steel Pier Mins
(Others to fill)
2d half (20-23)
Richards & Church
(Others to fill)

HOBOKEN, N. J.
Palace
1st half (17-19)
Scrambled Legs
(Others to fill)

HORNELL, N. Y.
Shattuck's
2d half (20-23)
Milt Dill & Sis
Farnell & Florence
(One to fill)

ITHACA
Strand
2d half (20-23)
Frances Kennedy
(Two to fill)

JERSEY CITY
State
1st half (17-19)
Whiteman's Boys
Modern Cinderella
(Three to fill)
2d half (20-23)
Holland Import'ns
(Others to fill)
2d half (13-16)
Dorothy Taylor Co
Bernivici & Marsh
Maddock's Tricks
(Two to fill)

LANCASTER, PA.
Colonial
2d half (20-23)
Marcus Rv & H'ter
(Others to fill)

LIMA, O.
Shine's O. H.
2d half (17-19)
Hatt & Hermann
Rock & Blossom
Joe Whitehead
Lil St Leon Co
(One to fill)

LOUISVILLE, KY.
Keith's
1st half (17-19)
Marty Dupree Rev
2d half (20-23)
The Meyakos
O'Dunn & Day
Kenneth Harlan
Tampa
(One to fill)
2d half (13-16)
Libby Dancers
Walter Walters Co
Bungle Love
Lillian Shaw
3 Worcesters

MANSFIELD, O.
Madison
1st half (17-19)
Convey 2 Co
Holly
(Three to fill)
2d half (20-23)
O'Brien & J'phine
(Others to fill)

MARION, O.
Palace
1st half (17-19)
Joseph E Howard
3 Golfers
(Three to fill)
2d half (20-23)
Hatt & Hermann
Joe Whitehead
M Montgomery
(Two to fill)

MEMPHIS
Orpheum (17)
Toney & Norman
Hayes & Fleeson
Max's Gang
(Three to fill)
(10)
Colonial 6
Paxton
Ruth Warren Co
Nan Halperin
Jed Dooley
Yacopi Tr

MONTGOMERY
Keith's
2d half (20-23)
Lucie Bruch
Harry Stanley Co
East & Dumke
Fantastic Studio
(One to fill)

NASHVILLE
Princess (17)
Palmita & Millet
Madie & Ray

Ruth Warren
Tom Waring
Yacopi Tr
(10)
Marty Dupree Rev

NEWBURGH
Academy
1st half (17-19)
LePaul
Brock & Flynn
(Three to fill)
2d half (20-23)
Mitchell & Miller
Beauty Doctor
Blue Slickers
(Two to fill)
2d half (13-16)
Tom Mills
Will H Ward
Geo Rose & Buddy
Cole & Grant Rev
(One to fill)

NIAGARA FALLS
Belleview
1st half (17-19)
Delvey Sis
Ed D'Orsay Co
Harry L Mason
Joe Mendi
(One to fill)
2d half (20-23)
B & J Creighton
Mistakes Happen
Phil & Phlora
(Two to fill)

NORTH ADAMS
Empire
2d half (20-23)
Lucky 4 & Talbot
(Others to fill)

OTTAWA, CAN
Keith's (17)
The Livingstons
Dotson
Drew & Dowling
Talent & Merit
Parisian 4

PASSAIC, N. J.
Montauk
1st half (17-19)
Walsh & Clark
Margaret Padulla
(Three to fill)
2d half (20-23)
Record Boys
(Others to fill)

PATERSON, N. J.
Regent
1st half (17-19)
Record Boys
(Two to fill)
2d half (20-23)
Royston & Newb'y
(Two to fill)

PHILADELPHIA
Broadway
1st half (17-19)
Collins & Peterson
Falls Reading & B
(One to fill)
2d half (20-23)
Collins & Peterson
Lang & Haley
(One to fill)

Earle (17)
Ken Murray Unit

Grand
2d half (20-23)
Riva & Orr
(Two to fill)

Logan
1st half (17-19)
Walter Smith
Lang & Haley
(One to fill)
2d half (20-23)
Walter Smith
Falls Reading & B
(One to fill)

Metropolitan (17)
3 Sailors
Hudson Wonders
(One to fill)

Nixon
1st half (17-19)
Hart & Francis
B Swede Hall Co
Shapiro & O'Malley
Billy Purl Co
(One to fill)
2d half (20-23)
2 Blossoms
Brooks & Rush
Mae Usher
Violet Joy Girls
(One to fill)

PITTSBURGH
Davis
1st half (17-19)
Marty White
Francis Renault
6 Daunton Shaws
(Two to fill)
2d half (20-23)
Cowan & Gregg
Cook & Vernon
Cadet Sextette
(Two to fill)

Sheridan Sq.
1st half (17-19)
Murand & Girton
Douglas & Claire
Charlie Ray
Caul Sis Co
(One to fill)
2d half (20-23)
3 Golfers
Convey 2 Co
Bernard & Keller
(Two to fill)

PITTSFIELD
Palace
2d half (20-23)
Betty Blythe Co
(Others to fill)

PLATTSBURG
Strand
2d half (20-23)
Parsons & Hawks
Marie DeComo
Perez & LaFlor

POUGHKEEPSIE
Avon
1st half (17-19)
Mitchell & Miller
Blue Slickers
(Three to fill)
2d half (20-23)
LePaul
(Others to fill)
2d half (13-16)
Herr & Minetta
Helen Moretti
Doris Hardy Co
Boggs & Weston
Navarri Rev

QUEBEC, CAN.
Keith's (17)
Perez & LaFlor
Parsons & Hawks
4 Pepper Shakers
Marie DeComo
Mikado Ramblers

RALEIGH, N. C.
State
1st half (17-19)
(Same bill plays Winston-Salem 2d half)
Vera Cole
Shafer & Bernice
Capt Kiddo
(One to fill)

RICHMOND, VA.
National
2d half (20-23)
Roger's Girl Show

SANDUSKY, O.
Keith's
1st half (17-19)
M Montgomery
Cook & Vernon
Cleo Lamar & Lita
(Two to fill)

SARATOGA
Congress
2d half (20-23)
Clayton & Clayton
Smith & Sawyer
Mary Zoeller Co

SPRINGFIELD, O.
Palace
2d half (20-23)
Robey & Desmond
(Others to fill)

STEUBENV'LE, O.
Capitol
1st half (17-19)
Cowan & Gregg
John & Jane Adair
Bernard & Keller
Crocketts Co
(One to fill)
2d half (20-23)
Rock & Blossom
Racketeers
Cleo Lamar & Lita
(Two to fill)

SYRACUSE
Keith's
1st half (17-19)
Russell & Marion
Olive Olsen
Manny King Co
Ray Huling & Seal
(One to fill)
2d half (20-23)
Dance Rhapsodies
Hewitt & Hall
Carl Freed Orch
Sylvia Clark
The Rooneys
2d half (13-16)
3 Nelsons
Chevalier Bros
Kerr & Weston
Frankie Heath
Toney & Norman

THREE RIVERS
Capitol
2d half (20-23)
Mikado Ramblers
4 Pepper Shakers
(One to fill)

TOLEDO, O.
Keith's
1st half (17-19)
(Same bill plays Grand Rapids 2d half)
Gilbert & French
Levan & Bolles
Girl Wanted
Billy Hallen
Behee & Rubayette
(One to fill)
2d half (13-16)
Delvey Sis
Jack Hanley
Wyeth & Wynn
Don Lee & Louise
Jimmy Lucas
Koran

TORONTO, CAN.
Hippodrome (17)
All Wrong
J'st Like a W'm'n
B Egan & R'dh'ds
Weston & Lyons
Ann Garrison Co
(10)
A & G Falls
Geo McLennon
Chas T Aldrich
Barty & Whitledge
Collegiates

UNION CITY
Capitol
1st half (17-19)
Helen Moretti
Wm Ebbs Co
(Three to fill)
2d half (20-23)
Weston's Models
Nola & W St Clair
Dockerill's Horses
(Three to fill)
2d half (13-16)
LePaul
Jerome Jackson Co
Faber & Wales
Jack Adams' Sym
(One to fill)

UTICA, N. Y
Gaiety
1st half (17-19)
Mary Zoeller Co
Rose O'Hara
Weber & Ray
Smith & Sawyer
Hill Billies
2d half (20-23)
Bag & Baggage
Sands & Doone
Fein & Tennison
Easton & Howell
Kikutas Japs

WARREN, O.
Robbin's
2d half (20-23)
Douglas & Claire
Marty White
Milt Collins
6 Daunton Shaws
(One to fill)

WHITE PLAINS
Keith's
1st half (17-19)
Hector
Mitchell & Durant
(Three to fill)
2d half (20-23)
Franklin D'Amour
Derickson & Brown
(Two to fill)
2d half (13-16)
Philson & Duncan
J & M Harkins
Family Ford
Cy Landry
(One to fill)

WILMINGTON
Queens
1st half (17-19)
Phillips & Sheldon
2 Blossoms
Josie Harmon Co
Racine & Ray
Primrose Semon
Violet Joy Girls
2d half (20-23)
B Swede Hall Co
Joe Phillips
Jean Bedini Co
(Two to fill)

YOUNGSTOWN, O.
Hippodrome
1st half (17-19)
(Same bill plays Akron 2d half)
Down Home
Anthony & H'wl'nd
Undercurrent
Frankie Heath
Rigoletto Bros
2d half (13-16)
3 Londons
Lewis & Winthrop
Irene Franklin
Sully & Thomas
On the Riviera

Orpheum

BOSTON, MASS.
Memorial (17)
Ponce Sis
Joe Savo Co
Sophie Tucker Co
The Collegiates

Brown & Whittak'r
(One to fill)
(10)
Mary Boland Co
Will Fyffe
Ken Murray Unit

CALGARY, CAN.
Grand (17)
Ethel Waters
McLellan & Sarah
Lou Cameron
Tinova & Balkoff
Rogers & Wynne
Miacahua
(10)
Ray & Harrison
Marie Valenti
Frank Conville
Ella Shields
Happiness Girls
John Vale Co

CHICAGO, ILL.
Palace (17)
W & G Ahern
Corinne Tilton
The Gaudsmiths
Frank DeVoe Co
Buck & Bubbles
(Three to fill)
(10)
Hayes Marsh & F
The Ghezzis
Miss Juliet
Ann Codee
Guy Lombardo's Or
Natacha Nattova
Buck & Bubbles
Princess Pat

State Lake (17)
5 Bracks
Reed & LaVere
Paxton
Roy Rogers
Keane & Whitney
Slim Timblin Co
Lockett & Page
(One to fill)
(10)
Australian Waltes
Aileen Cooke
Nonette
B & E Newell
4 Uessems
Rainbow Revelries
Mayo & Lynn
Dave Bernie Orch

DENVER, COL.
Orpheum (17)
Herman Timberg U
(Others to fill)
(10)
Ruiz & Bonita
Joe Marks Co
Odiva & Seals
Bobby Folsom
Bentell & Gould

LOS ANGELES
Hill Street (17)
Roger Imhoff
Watch the Rhythm
Jerry & B'by G'ds
Hope Vernon
Burns & Allen
Wheeler & Sands
(10)
Weaver Bros
Norman Thomas
Block & Sully
Bekefi Dancers
Hickey Bros
(One to fill)

Orpheum (17)
Benny Davis
Aileen & Marjorie
Olyn Landick
Chamberlain & H

Revel Bros & Red
Ghezzie
(10)
Mary Dugan Unit
Jim McWilliams

OAKLAND, CAL.
Orpheum (17)
Harry Carroll Unit
(10)
Robert Warwick
Mack & Rossiter
Bob Hall
Seed & Austin
Al K Hall
Paul Nolan

OMAHA, NEB.
Orpheum (17)
Manuel Vega
Bentell & Gould
Lita Gray Chaplin
Teck Murdock
Bobby Folsom
Joe Marks Co
(10)
M'lr'y McN'ce & R
Kay & Sayre
Besser & Balfour
Ship Ahoy
Trixie Friganza
Marion Wilkins

SAN FRANCISCO
Golden Gate (17)
Yvette Rugel
Al K Hall
Gruber's Oddities
Powers & Wallace
Seed & Austin
Bob Hall
(10)
Benny Davis
Edgar Bergen
Aileen & Marjorie
Olyn Landick
Burns & Allen
(One to fill)

Orpheum (17)
Eubie Blake Co
Everett Sanderson
Davis & Darnell
H & F Usher
Will Mahoney
Gracie Deagon
Byron & Willis
(10)
Harry Carroll Rev
8 Rangers
Davis & Darnell
Gruber's Oddities
(Three to fill)

SEATTLE, WASH.
Orpheum (17)
H & F Season
Wilson & Dobson
P Ourainsky Ballet
Ashley Paige
Cliff Edwards
(One to fill)
(10)
Johnny Berkes
Muriel Kaye
Bobby Rowland
Frankel & Dunlevy
Jack Norworth
Loyal's Dogs

ST LOUIS, MO.
St. Louis (17)
Belle Baker
Don Humbert
Hunter & Percival
Vanishing Maid

VIRGINIA RAY
ANDREW & LOUISE CARR
with John Murray Anderson's
PUBLIX UNIT
"OH! TEACHER"
Direction
Joe—LEDDY & SMITH—Ed
226 West 47th St., Suite 901

Wilton & Weber
Harry Green Co
(Two to fill)
(10)
Watch the Rhythm
Wilton & Weber
Hearst Bros
Don Cummings
Roger Imhoff
Jerry & B'by G'ds
Harry Fox Co
Conway Tearle

MILWAUKEE
Palace (17)
Odiva
Jones & Hull
Rose & Thorne
Nonette
Trixie Friganza
Rainbow Revelries
(10)
Al Abbott
Louise Groody Co
Medley & Dupree
Paula Bros
Frank DeVoe Co
Music Art Rev

MINNEAPOLIS
Hennepin (17)
Vanessi
Medley & Dupree
Joseph Regan
Ann Codee

Jean Fuller D'c'rs
(10)
Mary Haynes
Keane & Whitney
Olsen & Johnson
Rose & Thorne
Monroe & Grant

VANCOUVER, B.C.
Orpheum (17)
Ray & Harrison
Marie Valenti
Frank Conville
Ella Shields
Happiness Girls
John Vale Co
(10)
P Ourainsky Ballet
H & F Seamon
Wilson & Dobson
Ashley Paige
Cliff Edwards
(One to fill)

WINNIPEG, CAN.
Orpheum (17)
Mary Dugan Unit
Jim McWilliams
(10)
Ethel Waters
Tinova & Balkoff
Lou Cameron
Rogers & Wynne
McLellan & Sarah
Miacahua

Proctor

NEW YORK CITY
5th Ave.
2d half (20-22)
Joe Fantino Co
(Others to fill)

86th St.
1st half (16-19)
Holland Rev
Henry Santrey Or
(Three to fill)
2d half (20-22)
Betty & J Brown
Evans & Mayer
(Three to fill)

WESTCHESTER
New Rochelle
1st half (17-19)
Pisano & Devlin
Evans & Mayer
Our Gang Kids
(Two to fill)
2d half (20-22)
Tom & Dolly Ward
Billy Maine Co
Los Chilenos
(Two to fill)

Yonkers
1st half (17-19)
B & J Brown
F D'Armour Co
Homer Lind Co
(Two to fill)
2d half (20-22)
Pollard
Pisano & Devlin
Joe Fantino Co
(Two to fill)

NEWARK, N. J.
Proctor's (17)
Musical Chapins
Tango Shoes
Chisholm & Breen
Myers & Hanaford
(One to fill)

ALBANY, N Y.
Grand
1st half (17-19)
Frances Kennedy
7 Variety Girls
Sands & Doone
Fein & Tennison
(One to fill)
2d half (20-22)
Hap Hazzard
(Others to fill)

TROY, N. Y.
Proctor's
1st half (17-19)
Hap Hazzard
Danny Small
(Two to fill)
2d half (20-22)
Hill Billies
Weber & Ray
Rose O'Hara
(Two to fill)

SCHENECTADY
Proctor's
1st half (17-19)
Clayton & Clayton
Lucky 4 & Talbot
Easton & Howell
Winchester & Ross
(One to fill)

Interstate

ATLANTA, GA.
Grand (17)
Eddie Pardo Rev

AUSTIN, TEX.
Hancock O. H.
1st half (17-19)
(Same bill plays Waco 2d half)
A Friedland Rev

DALLAS, TEX.
Majestic (17)
Clemons Bellings
Jean Sothern
Bezazian & White
Brems Fitz & M
Danny Duggan Co

FT. WORTH, TEX.
Majestic (17)
Sheldon Heft & L
Plunkett & Mason
Pair of Jacks & Q
Harry Holmes
Carl Rosini Co

GALVEST'N, TEX.
Majestic (17-18)
(Same bill plays Lake Chas, 19-20; Beaumont, 21-22)
Lomas Tr
Francis & Wally
Norse
Bob Murphy
Gallerini Sis

HOUSTON, TEX.
Mertini (17)
O'Conn'r & Vaughn
Hurst & Vogt
Wedding Gown
Roy Cummings
(One to fill)

L'LE ROCK, ARK.
Majestic
1st half (17-19)
Fulton & Parker
(Three to fill)
2d half (20-23)
Rasso Co
Ruth Muse
Ward & Van
Seymour & How'd

NEW ORLEANS
Orpheum (17)
B & M Dupont
Shaw's Hounds
Willie W McGinty
Thos J Ryan Co

Parisian Art

OKLAHOMA CITY
Orpheum (17)
W H Groh
Cameo Capers
Lasses White
Summers & Hunt
(One to fill)

SAN ANTONIO
Majestic (17)
King Bros
Syd Morehouse
Alma Neilson Co
Haynes & Beck
(One to fill)

SEMINOLE
(17-18)
(Same bill plays Amarillo, 19-20; Wichita Falls, 21-22)
Burke & Durkin
Jarmann & Greene
(Three to fill)

TULSA, OKLA.
Orpheum (17)
Wolff & Jerome
Doris Rue
Lou Tellegen Co
Polly & Oz
Herbert Faye Co

WICHITA, KAN
Majestic
1st half (17-19)
Ruth Andersen Co
(Two to fill)
2d half (20-23)
Block & Sully
Sherm'n & MacVae
Ruiz & Bonita

Association

C'D'R R'PIDS, IA
Iowa
1st half (16-19)
J & R Hayes
5 Mounters
(Three to fill)
2d half (20-22)
Norwood & Hall
Bronson Renee Rev
(Three to fill)

CH'MPAIGN, ILL.
Orpheum
1st half (16-19)
Al Abbott
Julian Hall Bd
Hall & Dexter
2d half (20-22)
Munroe & Grant
Chamberlain & E
Zastro & White Co
2d half (13-15)
Gamble Boys & B
Billy Shone Co
(One to fill)

CHICAGO, ILL.
Belmont
1st half (16-19)
F'ster F'gen & Cox
Kelso & Demonde
(Three to fill)
2d half (20-22)
Bradnas Sports
(Others to fill)

Englewood
1st half (16-19)
Petrie 5
Nelson's Elephants
(Three to fill)

Riveria (16)
Larimer & Hudson
Reed & Lavere
Allen & Canfield
Music Art Rev
(One to fill)

DAVENPORT, IA.
Capitol
1st half (16-19)
Texas Comedy 4
Marion Wilkins Co
4 Uessems
(Two to fill)
2d half (20-22)
Bruno Weiss 2
Madeline
Mayo & Lynn
(Two to fill)
2d half (13-15)
Sig Friscoe Bd
J & R Hayes
Revel Bros & Red
Geo Givot
Roy Dove Co

DECATUR, ILL.
Lincoln Square
1st half (16-19)
George Givot
Baby Oxman
Lassiter Bros
2d half (20-22)
George Givot
Cliff Nazarro
Garden of Roses

DES MOINES, IA.
Orpheum
1st half (16-19)
Bruno Weiss Co
Madeline
Mayo & Lynn
Ship Ahoy Co
(One to fill)
2d half (20-22)
Texas Comedy 4
Marion Wilkins Co
4 Uessems
(Two to fill)
2d half (13-15)
14 Bricktops
Kelso & Demonde
Jones & Hull
(Two to fill)

EV'NSV'LLE, IND.
Grand
1st half (16-19)
Leslie & V'nd'rg'ft
Zastro & White Co
Chamberlain & E
Munroe & Grant
(One to fill)
2d half (20-22)
Leon Varara
Princess Pat
(Three to fill)
2d half (13-15)
L Mayer's Girls
Senna & Dean
Stewart & Olive
(Two to fill)

FT. WAYNE, IND.
New Emboyd
1st half (16-19)
Pasqualli Bros
Courtney Sis
Harry Hollman Co
Dave Bernie Bd
2d half (20-22)
Paul Remos Co
Jay Velie
Holland Import'ns
(One to fill)

GALESBURG, ILL.
Orpheum
1st half (16-19)
Ted & Al Waldman
Garden of Roses
(One to fill)
2d half (20-22)
The Agemos
Jarvis & Harrison
(One to fill)

JOLIET, ILL.
Rialto
1st half (16-19)
Illini Singing Bd
2d half (20-22)
Peter the Great
Ford & Glenn

JOPLIN, MO.
Electric
1st half (16-19)
Mazie Lunette
Carter Bros Rev
(Two to fill)

2d half (20-22)
Ates & Darling
(Three to fill)

KANS. CITY, MO.
Mainstreet (16)
Louisville Loons
Ernest Hiatt
Kaye & Sayre
Mary Haynes
(One to fill)

LINCOLN, NEB.
Lincoln (16)
Briants
Ulis & Clark
(One to fill)

MADISON, WIS
Orpheum
1st half (16-19)
Serge Flash
Fisher & Gilmore
LaFollette Co
Angus & Searle
(One to fill)
2d half (20-22)
Rath Bros
Boy Friends
Klein Bros
Shaw-Carroll Rev
(One to fill)
2d half (13-15)
Hooper & Gatchett
Slim Timblin Co
Ray Conlin
Parke Sis & Harv'y
Rubio Sis

MILW'KEE, WIS.
Riverside (16)
Angel Bros
Seymour & Cunard
Tom McAuliffe Co
Cervo & Moro
Hayes & Cody
Havemann's Co
(One to fill)

PEORIA, ILL.
Palace
1st half (16-19)
The Agemos
Olsen & Johnson
2d half (20-22)
Ted & Al Waldman
Olsen & Johnson

ROCKFORD, ILL.
Palace
1st half (16-19)
Rath Bros
Boy Friends
Klein Bros
Shaw Carroll Bros
(One to fill)
2d half (20-22)
Serge Flash
Fisher & Gilmore
LaFollette Co
Angus & Searle
(One to fill)
2d half (13-15)
Julian Hall Bd
Hall & Dexter
5 Mounters
Norwood & Hall
Tom Waring
Moss & Manning

SIOUX CITY, IA.
Orpheum
1st half (16-19)
Besser & Balfour
Eva Tanguay
Scott Saunders
M'lr'y McN'ce & R
(One to fill)
2d half (20-22)
Rubio Sis
Hooper & Gatchett
(Three to fill)
2d half (13-15)
Jos Regan
Battery to Bronx
The Briants
Sherman & McVae
(One to fill)

SO. BEND, IND.
Palace
1st half (16-19)
Little Jack Little
Charloe Co
(Three to fill)
2d half (20-22)
Larimer & Hudson
Chase & LaTour
Billy Shone Co
Lee Gail Ens
(One to fill)
2d half (13-15)
Kenneth Harlan Co
Harris & Van
Courtney Sis
The Agemos
(One to fill)

SPRINGF'LD, ILL.
Orpheum
1st half (16-19)
P Remos' Midgets
Gamble Bros & B
Billy Hallen
Princess Pat
(One to fill)
2d half (20-22)
F'ster F'gen & Cox
Allen & Canfield
Earl Lindsay Rev
Al Abbott
(One to fill)
2d half (13-15)
Roy Rogers
Parmeta Miller Co
Leslie & V'nd'rg'ft
Chase & LaTour
(One to fill)

SPRINGF'LD, MO.
Electric
1st half (16-19)
Val Harris Co
(One to fill)
2d half (20-22)
Mazie Lunette Co
5 Sophomores
(One to fill)

ST. JOSEPH, MO.
Electric
1st half (16-19)
Bronson & Renee

Jolly Joyce
Duncan's Collies
(One to fill)
2d half (20-22)
Ship Ahoy Co
(One to fill)

ST. LOUIS, MO.
Grand O. H. (16)
Senna & Dean
Hugh Johnston
Varsity 8
Davis & McCoy
Lucas & Lillian
(Two to fill)

ST. PAUL, MINN.
Palace-Orpheum
1st half (16-19)
Rubio Sis
Hooper & Gatchett
(Three to fill)
2d half (20-22)
Besser & Balfour
Eva Tanguay
Scott Saunders
M'lr'y McN'ce & R
(One to fill)
2d half (13-15)
Yates & Lawley
Klein Bros
Boy Friends
Jarvis & Harrison

The Le Rays

T'RE H'TE, IND.
Indiana
1st half (16-19)
Jahns & Mabley
Billy Shone Co
Lottie Mayer Girls
(Two to fill)
2d half (20-22)
Geo Wong Co
Leslie & V'nd'rg'ft
Kelso & Demonde
Billy Hallen
Gamble Bros & B

TOPEKA, KANS.
Novelty
1st half (16-19)
Nell Hirschberg
(Two to fill)
2d half (20-22)
Duncan's Collies
(Two to fill)

WICHITA, KAN.
Orpheum
1st half (16-19)
Ates & Darling
(Two to fill)
2d half (20-22)
Block & Sully
Ruiz & Bonita
(One to fill)

Pantages

NEWARK, N. J.
Newark (17)
Frank Viola Co
Fay & Harte
Havania
Joe Roberts
B Farrell Co
Robbins 3
(One to fill)

NIAGARA FALLS
Strand (17)
Ling Toy 3
Harris & Pepper
(Three to fill)

TORONTO, CAN.
Pantages (17)
Mary Blank Co
Demon & Gracia
Alcaniz Co
Lowe & Dunn Sis
Liaseed Tr

HAMILTON, CAN.
Pantages (17)
Golden Dreams
Vic Honey 3
Chas & Collins
Barron & Burt
Music Conservatory

TOLEDO, O.
Pantages (17)
Oriental Oddities
Dallas Walker Sis
Zermain Farrar &C
Coogan & Casey
4 Waltons
Needles Fagan

INDIANAPOLIS
Lyric (17)
Deltorelli-Glissando
Wingfield & Jean
Twins
Burns & Kane
4 Cast'g Campbells

MINNEAPOLIS
Pantages (17)
Bert Sloan Co
Bonner & Powers
Eerror Bros & Sis
Lee Morse
Marym Bellett

MOOSE JAW
(17-18)
(Same bill plays Regina, 19-20; Edmonton, 21-22)
Jimmy Rooney 3
Gaffney & Walton
Billy Champ Co
Fox & Rowland
(One to fill)

CALGARY, CAN.
Pantages (17)
Francill
Rose Kraus Co
Rea & Rich
Gleason & Brown'g
(One to fill)

SPOKANE, WASH.
Pantages (17)
Gildad Gage
Marty & Nancy
Dan Coleman Co
Trout & Heff
Hazelle & Klatoff

SEATTLE, WASH.
Pantages (17)
Moro & Pedro
Walzer & Kuban
Jewell's Manikins
Ross & Costello
Silver Toes

VANCOUVER, B.C
Pantages (17)
The Percitos
Fern & Davis
Pressler & Klaiss
Melody Mansion

(One to fill)

TACOMA, WASH.
Pantages (17)
Heller & Lorraine
Ray & Stone
Jack Russell Rev
Mack & Stanton
6 Maxellos

PORTLAND, ORE.
Pantages (17)
Lottie Atherton
Reddy & Hyman
J Elliot Co-eds
Billy Small
3 Worlds Wonders

SAN FRANCISCO
Pantages (17)
Marie Racko Co
Kharum
Marcus & Carltons
Krugel & Robles
Delario & Moreno

FRESNO, CAL.
Pantages (17)
Bicknell
Harry Nappi
Versatile Steppers
McCall & Keller
Flo Nicareme Co

LOS ANGELES
Pantages (17)
St Clair Sis & O'D
Miller & Peterson
Prevarications
Blackface Ed Ross
Bert Collins Co

SAN DIEGO, CAL.
Pantages (17)
Heras & Wallace
Davey Jamieson
Tolaak & Dean
Flashes of Art
(One to fill)

L'G BEACH, CAL.
Pantages (17)
Elsa Stralia
Harry Hayden Co
Art Gillham
Ferris & Ellis
Silks & Satins

SALT LAKE CITY
Pantages (17)
Broken Toys
Orren & Drew
Jean Barrios
Gordon & Groff
Phil Phillips Bd

LOGAN, UTAH
(17-18)
(Same bill plays Ogden, 19-20; Cheyenne, 21-22)
Flapper Freshies
Dorothea Summers
Huston Ray
Hickman Bros
Dorothy Byton

OMAHA, NEB.
Pantages (17)
Stanley Bros & A
Alba Sis & Carter
Brady & Mahoney
Rev Unusual
(One to fill)

KANSAS CITY
Pantages (17)
Mildred & Maurice
Franz Meisel
Knorr & Ralla
Tom Kelly
De Toregos

MEMPHIS, TENN.
Pantages (17)
Mitkus 2
Jack & Sol Freed
Harry Cooper
Scotts & Vernon
Pease & Nelson

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway. Bet 46th-47th Sts., New York
This Week:
May Wirth; Ruth Hamilton

Butterfield

B'TLE C'K, MICH.
Bijou
1st half (16-19)
Frank Wilson Co
Park Sis & Harvey
C Bennington Co
2d half (20-22)
Dancing T'mb'rines
(Two to fill)

B'T'N H'B'R, M'H.
Liberty
2d half (20-22)
Quigg Burnell Co
Park Sis & Harvey
Fink's Mules

FLINT, MICH.
Capitol (16-19)
Joe Daly & Co-Eds
(Two to fill)
2d half (20-22)
Dave Bernie Bd
(Two to fill)

LANSING, MICH.
Strand
1st half (16-19)
All College Show

2d half (20-22)
Fred Hughes
(Two to fill)

OWOSSO, MICH.
Capitol
2d half (20-22)
Montana
Hungaria Tr
(One to fill)

PONTIAC, MICH.
State
1st half (16-19)
Fred Hughes
Orville Stamm Co
(One to fill)
2d half (20-22)
All College Show

SAGINAW, MICH.
Temple
1st half (16-19)
Hungaria Tr
Montana
Dancing T'mb'rines
2d half (20-22)
Turner Bros
Joe Daly & Co-Eds
(One to fill)

Fox-Poli

BRIDGEPORT
Majestic
2d half (13-16)
Largard Bros
McCoy & Walton
Guy & P Magley
(Two to fill)

Palace (10)
Ed Davis Gang
F McCormick Co

White Bros

NEW HAVEN, CT.
Palace (10)
Countess Sonia Rv
Ritz Bros
F Farnum Rev

SPRINGFIELD
Palace
2d half (13-16)
T Manahan Co-Ed

(Continued on page 59)

Chatter in New York

Jack Kearns leaped to the coast.

Bert Lahr nursing sprained back.

Demartest Dore may go to Africa.

The celebs are playing Percy's.

Ben Serkowich is under cover.

Darling Sisters split again.

Three Mickeys cured one fellow.

Tex Guinan recommended Joe Lewis for the Parody's m. c.

Dr. and Mrs. J. W. Amey are leaving Saturday by auto for Miami.

Heywood Broun celebrated his 40th birthday at Barney's.

Phone operators in Asia have to understand 14 languages.

Jack Curly will start a six-day bike race uptown.

Denicotined cigs fast seller with the gals.

Joe Levy has opened The Castle on the Hudson with a revue.

Helen Kane in Paramount's Richard Dix talker.

British War Veterans made $7,200 clear on their ball at the Plaza.

Louise Taylor dropped 10 pounds rehearsing for Dan Healy's revue.

Jeanne Fayal, of "Hello Yourself," doubling in night club.

Harry Pearl sporteth a new sedan.

Can a fellow love a girl whose first name is Sue?

Tommy Lyman and Joe Pani opening club.

Wealthy playboys giving Harlem big play week-ends.

Doris Eaton departs for Los Angeles. Pearl back in town.

Midge and Cassie Hanley at Parody club.

The know girl is the yesgirl, says Arthur Gordoni.

Vivienne Segal taking pills for one of those early winter sniffles.

Karl K. Kitchen on Tatler, society sheet.

Dorothy Britton, "Miss Universe," has a speaking part in "Vanities."

Lew Cody sails for Europe in Jan.

Alice Weaver returned from the Fox lot west.

Dick Watts of the Herald-Trib is now its film critic.

Lillian Bond is stepping from chorus to principal.

Al Seigel is out of Toney DeMarco's act because of tardiness.

Nate Raymond, out on bail, is around the club belt.

Couvert $20 per at Richman's, New Year's.

Dorothy Peterson back from Europe.

Harry Delson volunteering in the late-hour retreats.

"That's a very nice dress you have off," comments the Broadwayite to his girl friend nowadays.

Eugene O'Neill's personal bar in Bermuda is getting world renowned.

Joseph Israels II is press agent of Tex Guinan's place, to be in the Harding.

Polly Walker takes dancing lessons in the morning and vocal afternoons.

Paul Gulick and Jerome Beatty helped pack Christmas packages at the Park Central for poor children.

More than 20 Broadwayites awaiting final decrees to announce their latest marital choices.

The big oil tip dropped another ⅛, resulting in low blood pressure along the Artery.

Greta Lewis of "Just a Minute" extracted from rehearsal of night club revue. Mother disfavors hours.

Val Vestoff, dancer, now singing.

Lew Brice and wife leaving for coast flickers.

The first of Harlem's colored houses to use sound pictures will be the Renaissance.

Arthur Byron, Jr., son of the actor, has sold a drawing to the New York Times.

George Robbins is again associated with Samuel Nathans, theatrical luggage man.

Roxy, fast becoming known as the world's chief golf nut, is now in receipt of his ninth set of clubs.

Peggy Blake, showgirl, departed for California to look after her real estate.

A little girl in one of the musicals who took a talker test and failed, is clipping the film for Xmas cards.

Lou Brown is wearing a male raccoon coat. He'd hate to be embarrassed.

John O'Connor of the Telegraph and "Broadway Racketeers" is abed with grippe.

Lou Davis spends his winter going over the indexed files he keeps of his golf scores in summer.

Samuel Chotzinoff, music critic of the New York World, has purchased a farm at Redding, Conn.

Harry Ruby says let the stocks drop; all his stuff is bought on margin. Brilliant plunger!

Ned Welsh, former ship news reporter on Mirror, will be a purser of the "Leviathan" beginning Feb. 6.

Larry Leslie, most ill-kempt reporter in "Gentlemen of the Press," wears a plug hat off.

Burton Davis' wife has a cat cathedral, real feline shrine, with an original Steinlen etching.

Judge Gus Dreyer is off the bench for a month. He will look over Times Square.

Former adagio dancer is now a non-complaining Turkish bath rubber.

"Let's go to the Club Rothstein" is the quip, referring to the Park Central Hotel's grill.

Dona Rose is setting the Stem pace for dress. Latest awe provoker pale green gown of lace with detours hither and yon.

In a group of multi-millionaires at a recent banquet Henry Ford was the only one who wore patent leather shoes with dress outfit.

Whenever Charlie Schwab has a new story he tries it out first on the newspapermen, for he says they never fake a laugh.

John K. Hutchins, movie critic of Post, swerved over to Theatre Arts magazine. Evening Post wants young collegian for the job, or did.

For his radio work for them, Wall street firm tendered Arnold Johnson, the orchestra man, 200 shares of stock.

Mary Jane feels badly because St. John Ervine said she was inconsiderate in taking too many encores in "Whoopee."

Jack Miley has resigned from the Fox newsreel to return to newspaper work on Hearst's American, New York.

Gene Brady, showgirl, elected "Miss Hold Everything;" Claire Harper elected "Miss Treasure Girl." Contest in Tarrytown.

Eddie Cantor's nightly recreation is to drive his own car home to Great Neck, L. I., with Mrs. Eddie. No driver.

Peonies, the club entertainers organization, held one of its regular periodical dinner-dances at the McAlpin, Sunday.

Big motor lorries of Broadway are giving passengers plenty of ozone since the carbon-monoxide story hit page one.

Paul Whiteman is addicted to toy steam engines. Five of them. Takes 'em apart and puts 'em together.

Margaret McCarthy has been doing a single at the Casanova. Sister Pansy, married, had to lay off for some days, without excuses.

There were 988 guests at a party thrown in celebration of the marriage of Conde Nast's son to Donald Brian's daughter, Suzanne.

Delicious comments of approval met the ears of a blonde sub-deb whose ermine wrap was lined in rose.

Victor Herbert's only son, Victor Herbert, Jr., is floating around the nite clubs and in the brokerage business without any concern in music.

More men are wearing blue tuxedos and blue ties with sapphire studs. Lay out looks darker than regulation black at night.

Durante's trio's salary is $2,500 with Zieggy's "Show Girl" and $3,000 with the Rendezvous nite club. Permitted to double.

Copy boys of the New York Times wore high hats and carried sticks to the bi-annual party given Mr. Och's employees at the Park Lane.

Crosby Gaige is concerned in the publication of "Elizabeth and Essex," brilliant biography of the former British queen. First edition limited to 1,000 copies, at $20 per.

There is a plot under way on Broadway to get Noel Coward to make the rounds of the high places. Tommy Smith, of Boni-Liveright, the ringleader.

Vera Caspary, former editor of the Dance Magazine, is now editor of the Official Metropolitan Guide, Eddie Miller's Times Square throwaway.

Collegiate frat initiation season is with us again along Broadway with the silly fol-de-rol of upraised umbrellas, grotesque costumings and bizarre makeups.

John S. Cohen, Jr., film scribe of The Sun, writing two plays at once. He was one of the arms of the octopus that wrote "Gentlemen of the Press."

Mr. and Mrs. Herbert Brenon have been spending a fortnight at New Orleans. Mrs. Brenon's father recently underwent a serious operation at a local hospital.

A society girl on the ringsides wears a chain of gold around her neck on which is strung little golden hearts, each of which she maintains represents a proposal.

New apartment building in the upper 50's offers single room apartment at $1,000 per annum with one year lease; $1,200 on six-month lease; $1,100 on three-month lease.

Arthur Gordoni's side line is a Stock Exchange house connection. He may blow the nite club thing to go into the brokerage end exclusively.

Selling a story to Liberty is no guarantee when it will be published. Mark Hellinger collected $500 twice for two yarns 11 and 14 months back. They have yet to see printer's ink.

After premiere of "Whoopee," Flo Ziegfeld went back stage to give the dancing girls each a $20 gold piece. It was acknowledgement for their performance in the Seymour Felix staged numbers.

Ed Strong, theatre and race track operator of Cleveland, is laid up at his apartment in the Hotel Warwick, New York, with a scalded right leg. He turned on the hot water faucet of his shower bath.

Ben Ali Haggin, artist and boulevardier, forgot to pay for a Chrysler. Simon, Stewart & Foy, New York agency, has taken judgment for $3,434.

A showgirl with a Solomon head had two boy friends, each of whom claimed the same dinner date with her. She agreed to eat lunch with the first and dinner with the other. They tossed a coin for the hour.

A New York talking picture truck went down on Long Island to catch a duck farm quacking. Everything okay until developed, when the only sound heard was the ocean, four miles away.

Jack Whiting's mother chaperoning her son's new trick dress tie in action at a midnite show. Mrs Whiting is Jack's famous and affectionately well known "Tish," who loves him despite his golf.

Jimmy Quigley, not the one in the Rothstein case, has left his 48th street place and opened the Great Neck Tavern. Quigley's new place was erroneously stated to be in North Hemptsead.

An author in expressing an opinion about the manager who recently produced his play said: "He cannot indulge in alcoholic drinks but to atone for that, has surrounded himself with a staff that has not been sober for three years."

Marxes as Marks

Saturday night the Marx brothers ad libbed about the stock market for five minutes in "Animal Crackers" at the 44th street and the audience roared. On that day Wall Street was panicked and the Marxes got a bit singed. Radio went down 72 points and Groucho said

(Continued on page 51)

Chatter in Loop

Inaccurate Biographies
(Urban J. Herrmann)

Subject of this week's thesis is Urban J. (Sport) (Scartooth) (Woof) Herrmann, half owner and manager of the Cort. He's always half something or other. The Cort is a local aquarium which until six years ago was the gold mine of the legit theatres in Chicago.

With Harry Frazee to keep his feet on the ground, Sport erected the Cort out of billposter paste and gravel. After the house was built he inquired around about getting a Shubert show, but was told to go button his nose. That got Sport mad. He bankrolled several ticket speculators along the rialto in order to sell out his house no matter what was playing. Usually it was no matter what.

Ever grateful, local speculators hold a Sport Herrmann testimonial dinner every other era, and shower him with tributes in vegetables or fruit. Sport more than returns the compliments. Ask any speculator to show you his Herrmann scars, then run.

Sport is some kind of librarian for the city, becoming famous as the man who burned all school history books that mentioned England or King George. The truth, undiscovered by the dailies, is that Sport ran out of coal at the Cort. Local drama critics call on Sport whenever an English play hits town, to get a few snappy British wise cracks for their reviews. That misleads readers into believing Chicago critics can write English.

Sport has never been seen in a Tux or bugtail outfit. He's saving that for his first Shubert booking, at which time he'll go out on his yacht in full dress.

Sport is high in Masonic circles and higher yet in politics. Knowing his oats, he kissed Mayor Thompson good bye and followed the Louis L. Emmerson campaign for governor. All Thompson has now is that kiss.

As a member of the Managers' Ass'n, Sport dished out several hot talks that have been procured for formula speeches by the Y. M. C. A., and have also been recorded on Victor records by the Hill Billies with guitar accompaniment.

A he-man and a regular guy. (This for protection.)

In his department headed "Letters Posted to the Drama Desk," Fred Donaghey, Tribune critic, uses a standing introductory note telling letter writers what he isn't interested in. It reads as follows:

"Communications about plays, actors and such may be addressed to Mr. Donaghey. However, there is no space for complaints about the charges imposed by ticket-brokers, about the broken hatracks beneath the seats, about the deportment of ticket-sellers in the box-office, or about other matters whose correction lies readily within the power of the theatregoer who is offended or annoyed."

Duffy Cornell, news editor of the Examiner, has squawked about the character with his name in "Front Page." The character is invisible, talked to over the phone by players, but is accused of having diabetes, among other things. Following the squawk, Duffy's name was removed from the script.

Virginia Dale, Journal drama critic, is back on the desk after fluey.

Fred McQuigg of the American seems to be growing a goatee.

Social Battle

Social registers battling here, and not with orchid powder puffs. Joseph Rheinstrom, selling dames a writeup with photo at $350 for "Who's Who in Chicago Society," was arrested on a warrant sworn out by Mrs. Marion Moore Hall, western representative of the "Social Register." Charge was racketeering.

Getting nothing on Rheinstrom, cops released him and gave his venture the okay. Rheinstrom thereupon swore out a warrant for arrest of Mrs. Moore, charging false arrest and malicious prosecution.

NEW YORK THEATRES

WILL ROGERS (Pinch-Hitting for Fred Stone) and DOROTHY STONE in A Rousing Musical Comedy "THREE CHEERS" GLOBE THEA., B'y & 46 St. Mats. Wed. & Sat.

CHARLES DILLINGHAM GIVES 3 CHEERS FOR HIS 2 BIG HITS

The Smartest Play in Town THE HIGH ROAD A Comedy by Frederick Lonsdale FULTON 46 St. W. of B'y Evs. 8:30. Mats. Wed.-Sat.

New Amsterdam "The House Beautiful" West 42d St. Erlanger, Dillingham & Ziegfeld, Mg.-Dir. Mats. Wed. & Sat. EDDIE CANTOR In Ziegfeld Sensation "WHOOPEE"

ZIEGFELD Thea., 54th St. & 6th Av. Mats. THURS. & SAT. SHOW BOAT Norma Terris, Howard Marsh, Eva Puck, Sammy White, Helen Morgan, Edna May Oliver and CHARLES WINNINGER

LYRIC W. 42d St. Mts. Thurs. & Sat. 342 Reserved Seats $1 LAST WEEK DENNIS KING in Ziegfeld's THE 3 MUSKETEERS

MUSIC BOX Th., 45th St. W. of Br'dway—Eves. 8:30 Thursday and Saturday Matinees, 2:30 IRENE BORDONI in "PARIS" A MUSICOMEDY with Irving Aaronson's "THE COMMANDERS"

EARL CARROLL Th. 50 St&7th Av. Mts. Thu-Sat, 2.30 W. C. FIELDS In America's Greatest Revue EARL CARROLL VANITIES with RAY DOOLEY—JOE FRISCO DOROTHY KNAPP and 56 BEAUTIES VINCENT LOPEZ (Himself) & His BAND

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OWING TO THE SLIGHTLY LARGER SEATING CAPACITY OF THE MARTIN BECK THEATRE, TICKETS ARE AVAILABLE FOR THE GENERAL PUBLIC FOR ALL PERFORMANCES.

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MAJOR BARBARA Guild Th., W. 52, Evs. 8:30 Sharp Mts. Thur. & Sat. 2:30 Sharp

Strange Interlude John Golden Th., 58th, E. of B'way Eves. Only at 5:30

CAPITOL B'way & 51st St. Midnight Pictures Nightly 11.30 FIRST TIME AT PIPULAR PRICES SEE! HEAR! WHITE SHADOWS IN THE SOUTH SEAS "MOONBEAMS," a Revue featuring DAVE SCHOOLER, Conductor of Capitolians—Nell Kelly—Liora Hoffman—The Three Demons—Chester Hale Girls—Capitol Grand Orchestra, David Mendoza, Conductor.

ROXY 7TH AVE. & 50TH ST. Direction of S. L. Rothafel (Roxy) First Time at Popular Prices "THE END OF ST. PETERSBURG" Made with a Cast of 50,000 People ON THE STAGE, "AYR de MOSCOW" with ROXY ENSEMBLE and SOLOISTS

MARK STRAND Broadway & 47th Street MIDNIGHT SHOW NIGHTLY AT 11.30 Doors Open Daily at 10.30 A. M. All Seats 35c TO 1 P. M. First Time at Popular Prices LILAC TIME WITH SOUND with COLLEEN MOORE and GARY COOPER WARNER BROS. VITAPHONE PRESENTATION | FOX MOVIETONE NEWS

SEATS AT BOX OFFICE, ALL PRICES See and Hear ON TRIAL WARNER BROS VITAPHONE All-Talking Picture WARNER Bros. Thea. BROADWAY and 52nd ST. MIDNITE SHOW SAT. 11:45 AL JOLSON in THE SINGING FOOL Winter Garden Broadway & 50th St. BOTH SHOWS TWICE DAILY 2:45-8:45 EXTRA 6 o'clock Show SAT. & SUN.

F. F. PROCTOR'S NEW YORK THEATRES

NEW EAST 86th St. THEA. COR. LEX. AVE. Thurs. to Sat., Dec. 13th to 15th GANG WAR with JACK PICKFORD "HONEY," Musical Comedy Clifford & Marion

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SUPREME VAUDEVILLE—PICTURES ALL Theatres, NOON to 11—Low prices Sunday Concerts

IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVERTISE

Stories by Jack Conway

From 1920, onward, Jack Conway wrote a series of stories appearing in Variety. Most the stories dealt with baseball and prize fights, players and pugs. This series will be reprinted weekly. Each story carries its original head. Story below appeared in Variety of March 3, 1922.

TOMATO CLEANING UP TRAMPS ON BUSH TIME

Con Steering His Meal Ticket Against Set-Ups—Hopes to Make Garden

Syracuse, N. Y., March 29.

Dear Chick:—

Tomato is still cleanin' up the tramps in the bushes and goin' like a house afire. The last guy we boxed was all set for a semi-final at the Garden, but Tomato knocked all that out of him and he will be content hereafter to stick to the home burg and fatten up on the soft ones.

CON

His name was Salty Regan and he could certainly put on the dog. His three seconds climbed into the ring with green sweaters on with this bird's monicker plastered all over the front and back of the sweaters. Tomato saw them climbin' through the ropes and said to me, "What am I supposed to fight here tonight, a ball club?"

But the sweaters and the oxygen tank didn't help Regan a bit, for after lettin' him show his stuff for two rounds, Tomato began to rip in body punches and this dancing master started to fold up. He was a foot taller than the champ, but before the sixth round he looked like one of Singer's Midgets.

Every time they got in a clinch Regan would nearly go to his knees tryin' to pull away from the smackin' he was gettin' in the portico. He would roll his eyes and look over at me like a dying haddock. I kept pointin' at the ring floor and yellin' "There's a nice soft one, Regan, with paddin' on it." I think he wanted to take a tank but I talked him out of it.

In the sixth round I yelled to him, "What'll you take for the sweaters?" and the poor tramp nearly choked tryin' to answer me. Tomato kept cross-firin' to him in the clinches, askin' him if he had any place to go after the fight, and that if he had a date he would see that he got there early. Between the two of us we had him ready to jump out of the ring. Whatever his plans were about divin' Tomato copped him on the old button in the seventh and he didn't need to quit after that.

The referee took one peek at him and didn't even start to count, just motioned to the sweaters to enter and carry out their gladiator. I immediately wired Willie Connors at the Garden tellin' him that we was ready to take the fight that Regan was booked for and that we didn't want to know who we was to box or anything. I knew that it was a certainty that Leo Flynn could scrape up a boy Tomato's weight if we give him three or four weeks' notice, so I may grab the match yet. If you see us billed hop in a taxi and come down and rest your peepers on a real championship contender. This kid has got more stuff than 80 per cent of these high-priced tramps and he has never seen more than a grand for his bit at any time in his life.

When he reads about Tendler, Dundee and the rest of them birds pulling down ten and twelve grand for 15 rounds, it's all I can do to stop him from hoppin' on a short and committin' assault and battery on one of them guys on the streets of your fair city. He has a lame brained idea that if he beat one of them eggs in a street fight that he would cop enough publicity to demand a chance inside of four ropes. I know he will catch on in the big town, for he has been beatin' the toughest boys we can find in the sticks and they ain't all set-ups. It's like a guy hittin' 400 in some bush—he must have somethin'.

I haven't given baseball a rumble for next season, although I have several offers to manage minor league clubs. This racket is a lot softer if I can keep the kid busy, but you know how it is when the sun hits these knucklers. They like to loaf as much as anybody and I don't blame them at that. Many a night when I'm handing Tomato the water bottle and puttin' colodian on a busted lamp I think to myself that it's a tough racket for a pug. It's all right for a manager to stand over in a corner and yell instructions, then bawl the guy out, but it's a horse from another race track when you're in there catchin', gettin' kicked around like a round bottomed cuspidor, and then stagger back to your corner to have some gink say, "Why, you big bum, why didn't you box him!" It reminds me of Walter Kelly's story about the English lightweight who was boxin' at the National Sportin' Club and takin' an unmerciful lacing. Between rounds his manager climbed up in the ring and said to his battered pug, "Don't mix with 'im, box 'im, avoid 'im." The kid gulped deeply from the water bottle and answered, "Avoid 'im, governor? I shall 'ave to leave town."

Yes, pal, it's all right for the clever guys that they throw a pair of gloves at and their fighters, but these poor giboneys that get battered up for four or five years before they get hep to the fact that there are only two punches in a fighter's catalogue — it's murder; watch for them.

If you see us billed at the Garden look me up at the Cumberland.

Your old pal, *Con.*

MUST RESPECT COPS

Judge Dreyer Said It—Citizen Spat on Patrolman

"While I preside on the Bench I will see that the uniform of a patrolman is respected," said Magistrate Dreyer in West Side Court in imposing a suspended sentence on Walter W. Weingarten, 30, traveling salesman, of 320 West End avenue. The salesman was arrested by Traffic patrolman Joseph Callahan of Traffic B. The latter declared that Weingarten spat upon him from an auto at 42d street and 7th avenue.

Weingarten, with Edward Fixman, attorney, of 50 West 54th street; two other men and one woman, said the officer, were in a car returning from the New Amsterdam. They were in evening dress.

As the auto reached the crossing where Callahan was directing traffic, he alleged that Weingarten spat upon him. He placed him under arrest.

Callahan said that Fixman threatened to send him to the "goats." Callahan told the court that Weingarten had apologized. Stating it was an accident.

"Your Honor, it is quite trying to regulate traffic during the theatre hours without having persons committing the nasty act of the defendant," said the officer. The court agreed.

Toronto on New Year's

Toronto, Dec. 11.

Preparations for the annual New Year ding-dong are in full swing for about 30 local joints. Liquor stores are slated to remain open evenings prior to the high jinks night.

King Edward Hotel will slap a $25 cover charge on all couples, stiff sock for the locals.

DIDN'T ASSAULT ACTOR

Robert Calthart, 23, a carpenter of 514 79th street, Mrooklyn, was acquitted in Special Sessions of a charge of assault made by Kirk Ames, actor, of 345 West 12th street, Greenwich Village.

Ames claimed that Calthart during an argument Oct. 8 punched him and threw him into a fountain in the courtyard of the apartment where the actor lives.

Alleged Magician Fined $50

John Torralba, 34, of 94 Division street who claims to be a magician, was fined $50 in Special Sessions on his conviction of selling indecent articles.

He was arrested on the complaint of agents of the Vice Society.

The Mayor Knows

The effect of the higher learning in Chicago attributes this repartee on the part of the 100 per cent. American, Mayor Thompson.

A showman was sitting directly in front of the Mayor at the premiere of "The Man With Red Hair." The Chi mayor's companion observed, "It's a sadistic play."

Thompson agreed "Yes, very sad."

Eatin' and Robbin'

Two well dressed youths, armed, ate a meal in China Land, 157 West 43d street, walked to the hat girl, Leona Murphy, got their hats and coats and then proceeded to the cashier's desk where they menaced the manager, headwaiter and cashier and copped $247.

Keeping their guns played on their victims they backed their way out of the restaurant while a score of couples and the orchestra watched them leave.

Detectives from West 47th street were notified.

Dance Hall Grabbers Must Move Away From B'way

Police Captain Edward Lennon of West 47th street is ridding Broadway of corner lizards who park themselvse outside of dance halls and cabarets and annoy homeward bound hostesses. Lennon has assigned a special squad of young cops to clean up this element.

Patrolman Joe Curtin arrested Ray Rogers, 28, trainer for bike riders, and Edward Mellon, 25, also a trainer, in front of the Orpheum Dance Palace, 46th street and Broadway. Curtin ordered the pair to move on. Instead, he asserted, they remarked, "What, move for a New York cop when we won't move for a Chicago 'bull'?"

This was plenty for Curtin. He had both by the neck and into the station house. In court, repentant, they told Magistrate Dreyer how sorry they were. Few know the "Big Stem" better than Judge Dreyer. He directed they be fingerprinted and will impose sentence later.

Cops Play Checkers With Women's Charges

Newark, N. J., Dec. 11.

Much excitement still being caused here through charges brought by Contemporary, big women's club, in regard to vice in the city.

Charges of nude dances on stages have not been pressed as yet, but the latest batch refers to the debauching of minors in local hideaways. It is stated that conditions repeat those in Dover, N. J., where eight men were recently indicted for their attacks on school girls.

Police officials, naturally the last to suspect such conditions, worked up quite an argument with the women who stood their ground. Police captains are being called together and told to stamp out the evil, even if it doesn't exist.

As this is being printed in all papers and those divekeepers who can't read have telephones, the result is almost certain.

Hand-Book Maker Guilty

Frank Gorman, 36, restaurant owner of 201 6th avenue, was found guilty in Special Sessions of making book on the races.

He was sentenced to 30 days but sentence was suspended during good behavior.

Gorman was arrested by officers of the 3rd Division in front of 158 West 47th street, Oct. 9.

The Count in Pictures

Count deBosdari, engaged to wed Talullah Bankhead in London, is interested in talking pictures over there.

The count is reported pretty wild over the American actress.

Best Xmas Present Always Welcome

for $10

Year's Subscription to Variety

Old Doc Shaffer Just as Smart in His 'For Men Only' Sex Show Lecture

In the second and final week of his Brooklyn, N. Y., ballyhoo on "Love, Marriage and Divorce," Dr. S. Albert Shaffer, M.D., Ph. N.D., drew a healthy house for both lectures Monday night at 50c. a head for men only. That's the uniform scale for the four frolics the Doc does to segregated audiences of For Women Only (first week) and For Men Only on the blow-off week. The big graft is the $1 take for the three pamphlets which, after discounting the 15 per cent. kick-back to the ushers who might be in for a cut, represents about 300 per cent. profit to the medicine show.

Dr. Shaffer, assisted by Dr. A. C. Herting, N.D., O.D., Ph.G., who glowingly prefaces the pamphlets with a rave about the "master," has a third assistant in a Dr. Lerch, a very convincing spellbinder and glandular exponent who is the personification of a glorified Y. M. C. A. mentor, a Rotarian go-getting, square-shootin' propagandist and a high-pressure salesman. He's the convincer for the book sales and his oratorical prowess is probably attested to nightly by the added number of book purchases after the ushering staff had thrice made the rounds of the house from row to row. Probably 70 per cent. of the average attendance goes for $1 a set of the pamphlets, this being the side and easy money, the big shot of the outfit.

The stags get a better break than the femmes, four "living models" being brought out by Dr. Lerch during his convincer spiel on the glandular duct relationship to sex. The girls in one-piece bathing costumes are so-so, of about the same average to be encountered in any musical tab show. They do nothing but step forward from the ranks while Dr. Lerch speaks about glands and its effect on particular physical development and manifestations.

Pelvic Charts

"Dr. Shaffer Speaks on Sex" reads the tungsten display outside the Shubert (formerly Teller's Shubert) in Brooklyn. He does all that but little or nothing beyond what is not generally known. He uses two charts for illustrative purposes, cross-sections of the feminine and masculine anatomy, especially that of the pelvic region.

The Doc hints significantly and direly at certain phases but having planted the seed, without irritating the curiosity through too incomplete discussion, that's patently the come-on for the Questions and Answers sessions on Wednesday and Saturdays. Those are probably the big gate draws and perhaps the cause of many repeaters.

Nothing that the Doc disseminates, of course, is technically open to molestation. Studiously pointed for incidental humor, the Doc mentions something that if he did such and such thing he might even fetch a copper into the premises, but, fortunately, nothing like this has ever come to pass in all the 30 years of his professional activity, he says.

Without mentioning who and what the Hygienic Anatomical Educational Association, Inc., is, this impressively chartered organization headquartered in the Franklin Trust Bldg., Philadelphia, so it is stated, is the copyright owner of the pamphlet publications. Dr. Shaffer is also ballyhooed by the m. c. as a man of vast professional and educational experience, as a practicing physician and consultant in hospitals and clinics and as an educator in the faculties of colleges and universities. No place identified.

He is a benign gent with a respectable little paunch and smirkingly shy and unprepossessingly shambling in gait; withal a convincing personality without being commandeering or domineering. He is cautious in driving home his purpose of chiding careless mankind for social lapses, and does not assume any condescending manner or mode, lending it all a one-of-us spirit, so as to include himself in everything. Perfect for the peasants.

Neat Work

Dr. Shaffer speaks intelligently, cautiously, not too subtly but delicately, in a manner that would not prejudice even the donkey gendarme on the beat, and yet at the same time clicks with the intent and purpose of it all.

The Love, Marriage and Divorce billing of his Stage Presentation, which carries a prominent "1928 copyright" line, is based on the assumption that the great majority of his audiences of both sexes are married.

It's a great hallyhoo for the gate, the lurid banners, with their rhetorical questions about happy marriage, perpetual honeymoons, domestic felicity, etc., shaping up attractively for pull-'em-in sidewalk propaganda.

The Doc could repeat in Times square at one of those empty legit houses and do biz to a six-bit or even a buck gate. It must be quite worth while at 50c, considering the book sales. This sort of 'sex show' seems beyond police or censorship while it remains a stage lecture.

On the Square

Bos Cutting Rates

Sandwich men are hollering murder. Seems the boys who carry the fore and aft banners in Times Square have not been getting enough to eat and sleep on.

Come some of the woozy bos from below the silver and gold line and are picking up the banner jobs at 50c a day.

Wobbly Devils

The Fox people seem to be having the hardest time imaginable to keep those four circusy aerialists swinging in that electrical front sign for "Four Devils" at the Gaiety, New York.

The electrical mechanism persists in getting out of kelter with the outside electrical crew continually fixing it.

More Women Store Sleuths

Never before in the New York stores have so many fem detects been employed for holiday service.

In other years a few have been hired, but most of the sleuthing by men. Store operators believe that the shoplifter is more suspicious when a man is around than when a woman is on the job.

Song Singing Ballyhoo

One of the numerous auction rooms in one of the avenue sectors close by T. S. sprang a nifty on its competitive neighbors last week by having one of the boys apparently on the auctioneering staff sing a song.

This was used as a ballyhoo and its success may lead to others supplying a little indoor concert before the bidding gag is pulled.

Brandy and Soda for $1.50

Brandy and soda is the favorite drink in the class bars around the Square these days. One of the spots that maintains a $1.50 tap for anything the bartender pours or shakes has of late been dishing out a poor brand of scotch, the operators showing little consideration for their regular trade because of an expectant padlock soon after New Year's.

Seems as if the McCoy rye and scotch are being held back by the leggers who are looking forward to a brisk holiday trade with a resultant price tilt per case.

World's Champ Talker

Milt D. Crandall, who staged the Marathon dance in Madison Square Garden, is out with another promotion, the "world's champ talkfest."

2 Kansas City Mgrs. Convicted; Censor for All Threatened

Kansas City, Dec. 11.

Sam Rider, manager of the Gayety (mutual Wheel), and George Scoville, manager of the Twelfth Street, stock burlesque, were fined $500 each in the North Side Police Court on charges of permitting objectionable performances.

William Connley, manager of "Round the Town," playing at the Gayety this week, who was also arrested, was discharged, the judge holding that he was not responsible for the productions offered in the theatre. Both Rider and Scoville had been arrested twice in a week, and the fines were $250 for each arrest. The first arrests were made Monday night and the second Thursday, the complaining witnesses stating that the shows had not been stopped.

Ministers and club women testified they witnessed indecent performances in the two houses, while witnesses for the defense stated they had seen the Gayety show and it was the same type of show given there for years.

Some 40 witnesses appeared against the two houses.

In reviewing the cases Judge Carlin P. Smith said:—

"I believe the city is going about the prosecution of these cases backwards. What Kansas City needs is a theatrical censor who would review Kansas City and traveling productions before they were exhibited. That would center the responsibility on one person. Sending a censor to a show being staged is not effective. It should be censored before it is shown to the public."

Appeals were taken on both decisions.

These cases are the result of a campaign started some weeks ago by church and women's clubs to rid the town of alleged indecent shows.

The city's legal department has joined forces with the forces of the civic leaders and the city counsellor has pledged the full co-operation of his forces to clean up the city from the standpoint of its amusement houses. The statement of the city counsellor grew out of a conference with church and club people.

Bridgeport, Dec. 11.

Despite newspaper agitation urging Police Superintendent Charles A. Wheeler to "clean up" the Mutual Burlesque shows at the Fox-Poli Lyric, the super said he will take no action.

Bronx Stock Blows Up; Week's Salary Unpaid

Stock burlesque blew up at the America, Bronx, N. Y., last week when the proverbial ghost contracted paralysis and left the company on the lot owing nine days' salary.

Schoenberg & Lerner, who had installed the stock, didn't pay salaries as customary on Sunday night prior to the closing, but upon promise everything would be settled on Tuesday the company went along until Wednesday. When the dough was not there they refused to give a performance.

Leo Stevens, who had recently been engaged to stage the stock shows, stepped out at the Wednesday matinee, announced the closing and dismissed the handful of patrons in the house. Money was refunded.

Ignoring Two Weeks

Recasting on tour is the great indoor sport of the Mutual wheel producers with several troupes having but few of their original set of principals with which they started earlier in the season.

With letouts and dropouts, general feeling among the mob is that contracts mean nothing either way any more.

Two shows in particular that have been jockeying casts are "Record Breakers" and "Chicken Trust."

MARGIE LAWRIE REJOINS

Margie Lawrie rejoined "The Bohemians" last week after having been confined in a hospital, at Scranton, due to injuries suffered in a fall.

Bee Bell, ingenue of "Frivolities," just over an operation, has fully recovered and rejoined this week.

Burlesque Changes

Opal Taylor opened this week at Minsky's Winter Garden, New York, on the runway.

Frank Harcourt, comic, added to the Minsky stock.

Stock burlesque by Harry Trefenbaum at Altoona, Pa., will have Ed. Miller, Billy Wallace, George Bartlett, Al. Watson, Harry Ryan, Nancy Brown.

Hal Lane is stage director for the Irons & Clammage western stocks.

Paul Jerome succeeding Bob Collins with "Wine, Women and Song."

Rae Keith replaces Rose Bates in "Chicken Trust."

Isabel Van back at the Columbia, New York, on runway. Marie LaMarr left Saturday. Other runway leaders, Betty McAllister and Mae Brown, remain.

Mutual Loses Irving Pl.; Out of Lower East Side

Stock burlesque supplants Mutual wheel shows at the Irving Place, New York, Dec. 31. Charles Burns, manager of the Irving Place, exercised his four-week notice option to Mutual Circuit last week.

Burns is reported as having dropped the wheel shows because of their not having been up to grade this season and also because his house got them after they had played Columbia and Apollo.

With the wheel shows dropped at the Irving Place Mutual will be left without lower East Side representation. Mutual played the Olympic until demolished.

Stock Just Dies

Stock burlesque closes at the Liberty, Brooklyn, this week.

Although without competition and not within miles of a Mutual wheel house, the East New Yorkers wouldn't go for the wiggle thing.

GIRL'S BACKSTAGE FALL

Rochester, N. Y., Dec. 11.

Thelma Beck, 20, of Altoona, Pa., chorus girl at the local Victoria (stock burlesque), tripped and tumbled downstairs between acts and is now in the Genessee Hospital here suffering from concussion of the brain.

She is expected to recover.

CAST CHANGES

Dave Burt from "Record Breakers" (Mutual) to join Joe Rose's stock at the Casino, Brooklyn, Juanita Evans withdrawing to join the same stock.

Opal Taylor, runway soubrette, supplanted Margie Bartels with "Puss, Puss," this week.

DROP F. & K. NAMES

Since the recent changes in the operation of the Fox & Kraus offices in Milwaukee the two shows operating out of that office for the Mutual have dropped the F. & K. name.

Shows are "Red Hots" and "Radium Queens." New operator is the Marland Co.

DIVERSEY STOCK OUT

Chicago, Dec. 11.

Diversey theatre, operated by Jones, Linick & Schaefer, will discontinue stock burlesque for a split week vaude-picture policy beginning Dec. 23.

Johnny Jones, western representative for Loew circuit, will book the house.

Ward-Silk Producing

Tom Ward and Frank X. Silk, from burlesque, have formed a producing partnership to produce acts and tabs for vaudeville. Silk retired when the old wheel was merged with Mutual.

Gayety, Pittsburgh, With Films

The Gayety, Pittsburgh, has been sublet to a picture concern.

It will run indie film features.

House Closing

Opera house (S-F), at Bayonne, N. J., dropping vaude in favor of stock.

Vaude out at Alhambra, Brooklyn, N. Y. Straight pictures.

Columbia's Big Grosses A Lemon for Shows

Despite the heavy grosses the Columbia, New York, has been rolling up, many of the Mutual shows have played the date practically without profit to show operator since haulage fees of the incoming shows average $140. This nick leaves a heavy dent in the $200 weekly profit allowed each show by Mutual.

The midnight shows Fridays are also a patsy for the shows since all it brings the troupe is $145. That sum might defray the initial haulage expenses were it not for the stage crew of three horning in pro rata for the extra session, with apples left for company and producer.

Should a pro rata split obtain with stage crews out, the 18 choristers would receive $2.50 for the extra performance with a remainder of $92 to be split among seven principals and the show operator. Sometimes they get this and more often they don't, according to understanding.

Reopens House with Old Troupe; Owner Vanishes

Rochester, N. Y., Dec. 11.

O. A. Morgan reopened the Gayety, stock burlesque, after having been closed a week due to the disappearance of Joe Brown, former owner. Morgan took on members of the old company, left broke in this city, but will also add new talent. Matt Kolb continues as producer.

Kay Norman, formerly of burlesque and Publix units, is the new femme lead and Jane Platt is now prima donna. Artie Leeming remains as first comic.

Coincident with the reopening are rumors that Mutual shows will eventually return here.

Yorke and King Reviving Act

Yorke and King return to vaude in their former act, "Tin Types," next week at the Coliseum, New York.

Additional R-K-O time follows.

Burlesque Routes

Weeks of Dec. 10 and 17

Bare Facts—Lyric, Dayton; 17, Empress, Cincinnati.

Best Show in Town—Star, Brooklyn; 17, Orpheum, Paterson.

Bohemians—Empire, Newark; 17, Star, Brooklyn.

Bowery Burlesquers—Lyceum, Columbus; 17, Lyric, Dayton.

Burlesque Review—Columbia, N. Y. C.; 17, Gayety, Brooklyn.

Chicken Trust—10-12, Lyric, Allentown; 13-15, Palace, Trenton; 17, Empire, Newark.

Dainty Dolls—Empire, Toledo; 17, Columbia, Cleveland.

Dimpled Darlings—Trocadero, Philadelphia; 17, Gayety, Baltimore.

Dixon's Big Review—Empress, Chicago; 17, Cadillac, Detroit.

Flapper Follies—Plaza, Worcester; 17, State, Springfield.

French Models—L. O.; 17, Grand, Akron.

Frivolities—Gayety, Boston; 17, Plaza, Worcester.

Ginger Girls—Empire, Providence; 17, Gayety, Boston.

Girls From Happyland—Garrick, St. Louis; 17, Gayety, Kansas City.

Girls From the Follies—Lyric, Bridgeport; 17, H. & S. Apollo, N. Y. C.

Girls in Blue—10-13, Geneva; 14-16, Schenectady; 17, Majestic, Albany.

Girls of the U. S. A.—Gayety, Louisville; 17, Mutual, Indianapolis.

Hello Paree—Columbia, Cleveland; 17, L. O.

High Flyers—Gayety, Kansas City; 17, Crystal, St. Joe.

Hindu Belles—Majestic, Albany; 17, Colonial, Utica.

Jazztime Revue—State, Springfield; 17, Grand, Hartford.

Kuddling Kuties—Empress, Cincinnati; 17, Gayety, Louisville.

Laffin' Thru—Irving Place, N. Y. C.; 17, Empire, Providence.

Merry Whirl—Gayety, Montreal; 17, Howard, Boston.

Mischief Makers—Strand, Washington; 17, Academy, Pittsburgh.

Moonlight Maids—Howard, Boston; 17, Columbia, N. Y. C.

Moulin Rouge Girls—Gayety, Milwaukee; 17, Empress, Chicago.

Naughty Nifties—Temple, Syracuse; 17-19, Geneva; 20-21, Schenectady.

Nite Club Girls—Academy, Pittsburgh; 17, Lyceum, Columbus.

Nite Life in Paris—Gayety, Wilkes-Barre; 17-19, Lyric, Allentown; 20-22, Palace, Trenton.

Parisian Flappers—Empire, Brooklyn; 17, Trocadero, Philadelphia.

Puss Puss—Orpheum, Paterson; 17, Hudson, Union City.

Radium Queens—Gayety, Brooklyn; 17, Gayety, Scranton.

Record Breakers—Gayety, Baltimore; 17, Strand, Washington.

Red Hots—Gayety, Scranton; 17, Gayety, Wilkesbarre.

Round the Town—Crystal, St. Joe; 17, Gayety, Milwaukee.

Social Maids—Mutual, Indianapolis; 17, Garrick, St. Louis.

Speed Girls—Hudson, Union City; 17, Irving Place, N. Y. C.

Sporty Widows—Gayety, Buffalo; 17, Temple, Syracuse.

Step Along—H. & S. Apollo, N. Y. C.; 17, Empire, Brooklyn.

Step Lively Girls—Colonial, Utica; 17, Gayety, Montreal.

Step On It—Grand, Akron; 17, Gayety, Buffalo.

Stolen Sweets—L. O.; 17, Lyric, Bridgeport.

Wine, Woman and Song—Grand, Hartford; 17, L. O.

BURLESQUE REVUE
(MUTUAL)

After all, what's the use of a burlesque chorus? They never did figure high in looks or style of work, but measured alongside a runway group the traveling line doesn't mean a thing except to stall between runway numbers. The event of this week at the Columbia is the return of Isabelle Van, wearing more clothes and working more sedately, but still the best liked of all the women who have shimmied on this deck.

Six runway numbers and a few brief moments of fair, old-fashioned burlesque comedy by Ray (Higgie) Read, measure the merits of this troupe, which in most respects marks low tide in the wheel entertainment. Principal women are blah in work and material, and aside from a spark or two the comedy department is terrible. Read belongs to the older school of comics. In the days of the American circuit he held a good reputation. Here he is swamped. He has nothing to build up to or build around. By actual count the show had run 40 minutes before there was an honest laugh. This came during Read's cafe scene, which had a touch of fun.

Prima donna is labeled merely Miss Carson, cheerful woman of a type for any stage but burlesque. Best contribution was a fairly agreeable Mutual voice. Dancing soubret is Miss Lanette, who is a sprightly stepper in the charleston and allied schools, but doesn't figure otherwise. Edith Miller does a Scotch specialty which is small-time vaude. There is a Charlotte Rae, who isn't easily identified, but probably is the nice-looking brunet who has shape and looks, but never gets a chance to do anything with them. Why do women principals try to do strip numbers against the competition of experienced runway specialists? Miss Carson's attempts at coy undress were pathetic.

Columbia, by the way, seems to be leery of the limit in strip at this telling. Where the girls used to walk out on the plazza and shake after getting down to a few beads, now they continue to fondle the cloak and scarf and only take a coquettish bow from the side entrance. The boys took it unkindly at first, but presently became resigned. After being through what regular wheel fans have been through since the third week in August, they seem to have no spirit left. They've become as listless as the chorus girls themselves.

Straight man seems to be the person brusquely described as Jacobs, or maybe he's Miller. He looks rather like Jimmy Walker, but he hasn't Jimmy's poise or delivery. Pieces have a large number of blackouts, most of them crude and smutty in a cheap way and as played at breakneck speed got nothing and didn't deserve anything.

Just a perfunctory Mutual show and a trailer even among sadly mediocre company. Camouflaged by the sprightly Columbia runway group, it was sorry entertainment. Without that aid it must be disheartening, indeed. *Rush.*

Fined $500 for Selling Dope Tablets for Horses

Cleveland, Dec. 11.

For selling throughout the country a narcotic preparation with which to dope race horses, J. G. Bethune, of Cleveland, known to track fans as "Doc" Bethune, last week, was fined $500 and in addition must pay a tax fee of $429.

Bethune, arrested here last spring, pleaded guilty in federal court to charges of sale and possession of narcotics and violation of postal laws. He also agreed to discontinue furnishing dope tablets for race horses.

When arrested, 5,000 tablets containing morphine and lists of horse owners, trainers and jockeys in all parts of the country were found in Bethune's office.

"SHANTY" HOGAN'S PAN

A face infection forced Frank "Shanty" Hogan, New York Giants' catcher doing a vaude act with Andy Cohen, to submit to a minor operation on Monday.

Between vaude dates Cohen has been heading a basketball team.

Agents Off Burlesque; Nothing Left but Red

With burlesque badly shot, agents specializing in burlesque placements are diverting toward other fields of show business for their revenue. Burlesque casting is now a side line.

Mutual salaries and operation of its own casting agency leave lean pickings for the casters in that direction. The only crumbs of business remaining are stock placements. With the several busts in that branch this season, casters figure themselves in the red on any figuring.

Instead of concentrating upon burlesque as before the agents are lining up for placement of former burlesque names with legit or vaudeville, also nite club and cabaret bookings.

ILL AND INJURED

James Givens (Givens and Fullmer) dancer with the road company of "Rio Rita," was forced out of the show in Wichita, Kan., with a sprained leg. He stayed back in Oklahoma City and due to rejoin in Dallas this week.

Frank Shiffman, operating the Lafayette (Harlem), is in the hospital with a nervous breakdown.

Earl Dancer, in Wiley Wilson hospital with pneumonia, reported out of danger.

Mae Murray, playing the new Fox, Brooklyn, Dec. 5, was injured while doing her main dance number. Miss Murray had a toe severely hurt when the high heel of her shoe caught. Dr. Wagner attended her. Miss Murray played out the date under painful difficulty.

Nat Spector, of B. & K.'s "Gypsy Land" unit, left the cast at the Oriental, Chicago, due to flu.

Helen Clinton (formerly Clinton Sisters), now producing acts in Los Angeles, is recovering from an appendicitis operation and pneumonia at Sylvan Lodge hospital, Hollywood.

Mrs. Hal Skelly seriously ill in St. Luke's Hospital, Kansas City, Mo., following an operation.

George Schaff chief electrician for Arthur Hopkins recovering from serious case of influenza.

Tyler Brook is seriously ill with influenza at Chase Sanitarium, Los Angeles.

New Boston Arena Does $250,000 in Three Weeks

Boston, Dec. 11.

New Garden Arena, operating along the lines of Madison Square Garden, has grossed over $250,000 in three weeks with approximately 126,000 paid admissions for boxing and hockey. New structure is part of the rebuilt terminal of the Boston and Maine railroad seating 17,525 for boxing and wrestling, 14,500 for hockey and about 12,000 for track meets. An exhibition hall adjoining the arena has 38,000 square feet of open floor area.

There is a strong probability that Ringling Brothers and 101 Ranch will both show here indoors this spring for the first time.

Freeze to Loose

Buster West took Lou Clayton for $135 the other day down at Lakeville, one of Long Island's best courses, when it was so cold that tears were streaming from the boys' eyes. West beat the gun by oiling his hands the night before, and no one broke 90.

Ben Bernie and Harry Axt were also in on the foursome, Axt adding to Bernie's indignities by probing a few more bills from the band leader on a follow-up bridge game.

Inside Stuff—Sports

Ball Playing Linguist

Moe Berg, Chicago White Sox catcher, is said to be the most intellectual athlete in the sport realm. A Princeton grad, Berg also has studied in universities abroad and is now completing his law studies at Columbia University. While at college he specialized in languages and now has command of 16.

During the six day bike grind at the Garden last week, Berg spent a great part of the evenings within the track enclosure striking up acquaintance with foreigners in order to give his language rep a workout.

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15 YEARS AGO

(From Variety and Clipper)

Large sounding auspices for a raw sex picture is not a new device. "Inside of the White Slave Traffic" was being peddled to state righters under sponsorship of "Sociological Research Film Corp." Film was dug up from the shelves and shoved out to grab publicity value of reformers' drive against red light plays just at its height.

The Keith office made a small concession to pictures by opening a special department devoted to screen features.

Sheet music sales were lower and lower and the cost of retaining vaudeville singers to plug numbers was getting higher and higher. Publishers were trying, without much success so far, to get together to control the situation.

Christy Cabanne was directing Mae Marsh in a three-reel drama and Thomas H. Ince was negotiating with David Belasco for the film rights to "Madame Butterfly" and "The Darling of the Gods."

Jones, Linick & Shaefer, up and coming managers, of Chicago, took over from Harry Askin the lease of the LaSalle on West Madison street, Chicago.

First aviation picture had Marc McDermott in film called "The Stolen Plane," aerial shots being trick studio stuff.

Reliance opened a studio on the New York-Yonkers city line, and there were many other studio projects near New York. Fort Lee had recently come to the fore in this respect.

John Barrymore's first film, then being made by Famous Players, was an adaptation of the Nat Goodwin play, "An American Citizen."

50 YEARS AGO

(From "Clipper")

The first performance in America of "H. M. S. Pinafore" was given in the Boston Museum. World premiere had been in the Opera Comique, London, the previous May and the Gilbert & Sullivan classic was still running. Of the Boston cast Marie Wainwright played Josephine, George W. Wilson the Admiral and Lizzie Harold Little Buttercup.

Annual meeting of the Baseball League association in Cleveland amended its constitution to cover outlaw players by forbidding any league team to play any other team upon which there was a player expelled from a League club. The Spalding baseball was made the official ball at this meeting, putting an end to the wrangle over dead or lively sphere.

Victorien Sardou, then writing for the Comedie Francaise, went to Nice for the Winter to finish a play.

George Johnson, manager Mme. Rentz Female Minstrels, was arrested in Atlanta, charged with giving an obscene performance. The Atlanta Constitution, country wide authority, took the occurrence lightly, commenting that the Rentz girls "showed a little more girl and a little less clothes than most visiting attractions, but not much."

Audiences were not so tame. The mob at the Bowery theatre took exception to a performance and a riot started. Rose Eytinge made a speech from the stage begging them not to wreck the place.

They hadn't invented the revolving stage yet, but one manufacturer had the germ of the idea. He advertised "noiseless scenery rollers."

Inside Stuff—Pictures

Nick Schenck sent out a somewhat belated denial Dec. 6 to Variety's report of Nov. 28 that William Fox wanted to buy control of Loew's. Schenck said in his denial that neither Fox nor anyone else can. No one hardly thought Fox could, but that didn't stop and hasn't stopped Fox from wanting to.

In the Schenck denial, sent out by the M-G-M press department, Nick suggests the report was spread for "possibly the idea of stock manipulation." Nothing in that. No one in either the Loew or Fox organization knew Variety had any intention of printing the story, and the story as printed came to Variety from two outside sources, with each considered reliable.

"Hunting Tower," the English made full length talker with Harry Lauder, to be distributed over here by Paramount, is said to have been completed without Lauder's songs. Lauder left England for an Australian visit. With the print with Paramount, the Victor plant at Camden, N. J., is reported trying to fit some of Lauder's old song discs into a record for the films.

Harry Cohn, production head of Columbia, in making pictures for dialog and sound, is working on a basis different from other producers. "The Younger Generation," now being adapted to sound, was first shot completely in its silent version. After that the picture was previewed a half a dozen times without the high spots located.

Retakes were made of scenes which were to be used for the incorporation of dialog and sound. Latter added through Western Electric sound apparatus.

Harold Lloyd in the making of his next picture is going to function on the same basis, first making the silent version complete and after locating the laughs and high spots, the dialog and sound will be added.

Fox's sound news came in for a panning in the mild English way when showing its Movietone short of King George, opening a bridge at Newcastle-On-Tyne, a town where his father, King Edward, had done a similar thing years before.

It was the first public speech King George had made in four years. Fox, through Jack Connolly, its foreign celeb locater, got an exclusive on it. Just how Connolly turned this feat no one on either side knows. But the short has been shown in London and over here, as part of the Fox sound news reel.

In England and with the King ill, exhibitors found the price of the King George bit in sound was $500 weekly. They squawked and the newspapers squawked. Usual price over there for Fox Movietone News is reported at $250.

Editorials asked how Fox had secured the record, if the King had consented to its exhibition in England, and why the price had gone up; also why the King in talk and action should not be exhibited by Fox and the exhibs without charge? There didn't appear to be anyone around who cared to answer.

It's quite likely the King knew he was being photographed but if he knew it was also in speech is another matter. The camera truck was in front of him at all times and followed him as he walked from the platform, with the Queen, to his car. The women in the States will like the way Queen Mary is dressed for the civic occasion.

"The House That Shadows Built" in an autobiographical sketch of Adolph Zukor's life in book form by Will Irwin. Published by Doubleday, Doran and Co. at $3.50. Mr. Irwin found as many human touches in Mr. Zukor's earlier life as in the days following his advent into the film trade.

After his first mercantile struggles and set backs in the fur business, Zukor married in 1895 a neice of Morris Kohn and a sister of Al Kaufman. Twice does Mrs. Zukor figure importantly and fondly in this tale of her husband. Once when Zukor, mentioning reverses, found that his wife had rented a cheaper apartment and moved there without his knowledge, and again when suspecting he required money, she pawned all of her jewelry for him.

The author and probably Zukor credit Daniel Frohman with having saved Zukor from bankruptcy, sometime subsequent to his picture operations and when it looked the darkest for Zukor's future. Frohman, president of the Actor's Fund at present but a foremost legit manager in those days, heard Zukor's recital of misfortune and needs. Zukor asked for no money, what he wanted was advice. Frohman gave him neither, leaving and saying he would think it over, calling again. On his way back to his office, Frohman decided. He withdrew some securities, ordered them sold and immediately returned to Zukor's office, placing a check of $50,000 on his desk, telling Zukor to repay him when out of the jam. Frohman never mentioned the incident, but some years later Zukor did.

The remainder of this interesting biography to all show people and others who like to know of the amazing rise of a remarkable man is of Zukor's forward march, to his present day when he is just as remarkable and just as farseeing as he was before and on the day that Frohman saved him from going broke.

The show business holds many an absorbing business romance, but none more graphic nor poignant than that of Adolph Zukor.

Ben Christensen, FN director, has established a record in two consecutive pictures in that every camera set-up is represented in the completed picture. In "Haunted House" 394 scenes were in the script, with 5,800 feet in the picture as finally cut. In "Seven Footprints to Satan" the script contained 379 scenes and the completed subject measured 5,500 feet.

Christensen since in the U. S. has been handicapped by a more or less prevailing sentiment that a sense of humor combined with a bump of economy could not be found in a foreign director. At M-G-M- for three years he directed but two pictures and a prolog. At FN he is making four a year.

Will Hays is reported quite close to Herbert E. Hoover. Hays has often conferred with President Coolidge. Politically, Mr. Hays is said to be closer with Mr. Hoover.

John Gilbert, screen actor, was one of those who tried his luck in the recent bull market and followed stocks closely at one of the Hollywood brokerage offices. After the first visit, he found it necessary to resort to wearing owlish black glasses to hide his identity in order to be able to watch market changes and avoid the customary pestering from fans that film stars are annoyed by.

Becky Gardiner, M-G-M scenarist, has devised her own method of checking on screen dialog, since so many of Hollywood's talking pictures have demonstrated that the conversation doesn't sound half so well from the screen as it looks on paper. She dictates the dialog into a dictaphone then listens in to hear how it sounds and makes changes accordingly, before submitting the script to studio execs.

The new 23-story city hall building in Los Angeles has proved a find to the picture producers. This city has a 13-story height limit on construction. As a result, when the film makers wanted any tall building stuff they had to construct miniatures or use stock shots of New York or Chicago. A special dispensation granted the city the right to build beyond the height limit and the picture folks are happy. Although the structure has been completed only a few months, it has already been photographed from every conceivable angle and has appeared in virtually every film in which a high building flash was needed.

Not until the stragglers arrived did Abel Carey Thomas, Warner's attorney, take his eye off the box office at the Central, New York, the opening night of "The Barker," the first big First National picture to be premiered since the brothers got control of the company.

Major Ate Warner also stood in the lobby until the Central was well filled. While there Dick Rowland, in his blue shirt, passed in like an express to pipe the last picture giving him screen credit as the producer.

Walter Eberhardt, talker publicist for First National, can't get away from his title. Even his first magazine article purchased by an underworld specialty publication had its title changed from Walter's "Justified Murder" to the editor's "The Murderer's Voice."

More than 25 per cent of the actual time consumed in making sound pictures on the coast is used in listening to the "play-backs," a wax record on which the player's voices have been registered and immediately reproduced through loud speakers after each scene is played.

This enables the director to detect any flaws and if necessary re-shoot the scene immediately.

Broadside of carnival and circus lot pictures recalls "The County Fair" which Maurice Tourneur made as a four reeler about nine years ago. That story, adapted from the play of the same name which made heavy dough for Neil Burgess, the actor, and Klaw and Erlanger, is perhaps the basis of the present vogue for tent atmosphere.

"County Fair" had its all important horse race, carnival stuff, etc., and was produced 20 years ago.

A part of the Warner-Shubert understanding appears to be that Warner will keep open some of the Shubert theatres, by filling them with mostly talking pictures. That explains why the Shuberts are anxious to place the wire equipment in their chosen theatres.

M-G-M talkers have a new wide-angle lens which is said will correct some of the technical shortcomings of talking picture productions. It enables close-ups of larger groups instead of the usual long shots now in vogue.

Inside Stuff—Vaudeville

Ann Duncan's $7,826 judgment against Jhonson & Lowenstein, Inc., the agents, since split, has been ordered reopened by court. The actress sued on a seven-week guarantee contract at $1,000 a week, and judgment went by default through a technical oversight. Johnson & Lowenstein must pay her $128 in court costs before the default is opened for a legal adjudication of the issues in due course.

During the first and only time Carl Laemmle saw him work, Benny Rubin tore a ligament on his right ankle and broke a small bone, at the Colony, New York, Sunday afternoon. He later found out that Laemmle had been in the house for that show. Rubin had his ankle bound with adhesive and continued dancing the rest of the week.

It happened during the second show when, in response to a request number for any dance, someone asked "Hollywood." Rubin went into a dance bit on his toes when the accident happened on the stage. He didn't stop, doing a difficult acrobatic dance for the finale punch of the stage show. Between the second and third performances the first-aid treatment with adhesive plaster to keep the foot bound in shape took place.

Due to the high cost of gold leaf, all names have been removed from the inner office doors in the Lyons & Lyons agency, New York. Frequent and numerous changes in the personnel the cause.

From reports the sign painter has done $500 worth of lettering in the L. & L. office in the last few months. At one time one office door held close to 10 names, with all later changed at one time or another.

With bookings not so good, some of the idle vaudevillers are going in for side lines. One has hooked up with a perfumery concern and is making territory in N. J. on commission. Another is making offices with smoking accessories. Another has the concession for selling a new cigaret roller.

One act has been submitted daily by four Keith agents in the past two weeks, with each agent doing business with a different booker.

To date, the matter of abolishing Keith's 2½ per cent. collection agency, the question hasn't advanced beyond the talk. Though the agency was to have been discussed at an R-K-O board meeting last week, it was not.

As one Keith official stated some time ago, it's up to the agents to help themselves. The R-K-O owners of Keith's have more important issues, for them, to settle. Meanwhile, the agents can't lose anything by taking the initiative.

The no-raise-salary order for the remainder of this season, coming out last week in the Keith office, is said to have been issued by Ben Kahane.

Inside Stuff—Legit

Los Angeles actors are pretty well burned over the tactics used by the director of one of the legit production companies in picking his casts. The custom is for this director to summon a dozen or so people for each role, all to come to the theatre at the same hour. Then he lines them up on the stage, hands the part to the actor and orders him or her to read it, in the presence of the other candidates. If the reading isn't satisfactory, the director grabs the script, says, "Very bad. You won't do," dismisses the actor with a wave of the hand and after a quick glance around tosses the part to another one with a "here, you read it."

The players feel that they are unnecessarily humiliated by this line of action which continues until the director finds someone who satisfies him.

The Yiddish impresario, Max R. Wilner, has his case for a share of Sigmund Romberg's earnings in the courts again under an old contract where a 10-year sharing agreement is alleged. For a time Romberg was financially embarrassed, but with his "New Moon" and other operettas clicking, the matter is being revived.

"Cross My Heart," folding lately, was Sammy Lee's own first production. It represented much money and effort.

Shuberts closed the McIntyre and Heath show a couple of weeks ago. First plan for the troupe was to have had Eddie Leonard associated with the veterans. That fell through when Leonard accepted a talking picture starring engagement. He is now on the coast preparing to make the film.

In the current issue of the American Hebrew, a who's who cites many persons for outstanding achievement during the past year. Those of the

(Continued on page 54)

Fake Dramatic Schools Revived; Talking Pictures New Chump Bait

The sounder craze has brought a new harvest for the fake dramatic schools around New York and elsewhere. The fake schools had petered out on dramatic instruction due to the trend of picture craze and it was figured more chumps would go for the audible screen stuff than the other racket.

With sound pictures practically in infancy the schools are reaping a harvest from two classes of applicants, new chumps and graduates of legitimate dramatic schools unable to obtain employment in the legit field and convinced the sound picture course is a necessary adjunct to their previous dramatic training.

A check up shows at least 20 of the fake schools operating in the theatre district area with others spotted uptown and downtown. The take is anywhere from $50 to $250 for the course, the smaller fee, of course, charged by the piker crop who figure a little is better than nothing and with an eye to quick turnover.

Several schools have in their employ former employees of legit casting offices, who before going into the new racket compiled a list of novices gleaned from the casting agency cards. The latter cards usually contain history of the player also noting experience, if any, and making the compilation perfect for the canvassing list purpose.

The usual routine is a letter inviting the prospect to call at the "casting agency branch" of the school if available for an engagement. When calling they are put through the usual routine and when admitting lack of experience they are given the sales talk on the activity of studios producing sound pictures.

Once in the pupils are put through the usual routine. They are rehearsed for playlets and when perfected are in shape for a second take, that is if they seem amenable to another tap for a test sounder. If they all go for it, next morning they are bundled into a bus and piloted to a suburban studio. Here the screening and recording are accomplished. With casts of the playlets having five or six players the tap is generally $50 extra each for the test. With this accomplished the course is over and they are now available for the employment department and the machinery of the school ready for another crop.

"Graduates" may invite their friends to peruse the completed sounder at the studio and also may purchase records of the talk stuff at $2.50 per record which provides another handsome sideline for the school and the recording company. Most go for the record stuff.

Several hundred that have already gone through the grind of this routine and parted with their coin as well are then content to sit back for an engagement call for talkers. The industry is practically too young for squawks yet but there'll be plenty later. This is the routine of the larger schools. Some of the smaller ones through inability to put on the extra nick just provide a routine course and a recording session with the chump having to go for $10 if he or she wants to take the record home for the Victrola.

The schools are careful in their guarantee of employment, making it verbal and not incorporated in any literature sent out which would call for an inquiry by the post office authorities.

The racket looks good for some time unless the authorities step in as they did in the instance of fake dramatic and motion picture schools of acting.

Duffy Quits Vancouver

Vancouver, B. C., Dec. 11.

Duffy Players, at the Vancouver theatre for eight months, will close this week. Company is said to have operated at a loss.

Henry Duffy, here last week, commented on the losses and declared it possible that he may build his own house here in the near future.

Vancouver is the old Orpheum.

RIVERA'S LATEST STOCK

Keith's Rivera, Brooklyn, went dramatic stock again this week when J. J. Leventhal took over the house and transplanted the Fulton Players from the Fulton, Brooklyn.

HUNGARIAN PLAY BATTLE

Raymond Nivvens' Company in Row Over Lights

South Norwalk, Dec. 11.

A Hungarian play, "Nem, Nem Sari," presented by a Chicago troupe, had its one night stand in the Whistleville section of this city last week-end in a battle royal in which members of the cast participated.

Raymond Nivvens of New York who is piloting the troupe through the Magyar communities of Connecticut was arrested for starting the fight.

Nivvens said that the theatre owners cut off the electricity after the performance before the audience was half out and just as he started to move some baggage from the place.

Three people are in jail and another is in the hospital with a head injury from a hammer blow.

Cast Changes

Edgar Kent has succeeded Walter Vonnegut as Prof. Leeds in "Strange Interlude" at the Golden, New York. Latter reassigned to road company of the piece at Buffalo this week.

Al Saxton, juvenile lead in "Hello Yourself," left the cast Saturday. An understudy stepped in. An attempt was made to get Walter Plimmer, Jr., for the role which he left after a scrap with Choos over wardrobe. Plimmer is in stock.

Michael Markham replaced Graham Velsey in "Night Hostess."

Vivian Osborne leaving "Three Musketeers," succeeded by Ruth Lyons.

"Front Page" on Coast Premiere $3 Per

Los Angeles, Dec. 11.

Burt Miner having staged the Chicago version of "Front Page," is here directing the Coast troupe of the same place. Show is due to open at the Belasco Dec. 30, with a sprightly advance already starting.

New York and its $16.50 premieres will probably laugh itself to death when it hears this first night is going to cost the seat holder just $3.

With the picture mob making these opening nights highly festive affairs, someone's missing a lot of dough at $3.

Rolfe Harold is on to play the Osgood Perkins role of the managing editor.

Paterson Stock Ends

J. J. Leventhal's dramatic stock at the Lyceum, Paterson, N. J., closed last Saturday after an up and down 13 weeks. The house went dark, but may reopen after the holidays with similar policy under Sam Geneen, lessee.

Leventhal's has left only the former Fulton, Brooklyn, troupe switched over to the Rivera, Brooklyn, last week. Leventhal, however, is dabbling heavy on legit production.

Pre-Viewing Legits

Cleveland, Dec. 11.

George Davis, dramatic critic of the Cleveland Press, Scripps-Howard sheet, is pre-viewing legit attractions.

Davis catches the shows at an out of town spot and pans 'em two days before they get here, and the theatre boys are squawking.

Arty Bowery

New York's Bowery will go arty for the first time next month when the Royal, formerly Miner's Bowery, will house a new art theatre group calling themselves Co-operative Art Players. The new tenants will attempt legit dramas. They will fumigate the house for the new policy.

Previously the Royal has taken it on the chin with stock burlesque, among other busts.

FIXING "PLAYMATES"

"Playmates" folded for repairs after a week's tryout. Reopens again in two weeks.

H. B. Norris produced and Joseph Byron Totten staged it.

DORYS LE VENE

Tuesday evening, Dec. 18, at Steinway Hall, New York, Dorys LeVene and Kenneth Rose will be heard in a piano and violin sonata recital.

For the first time in New York at the recital will be played the Gretchaninoff sonata.

Miss LeVene is the brilliant pianist who was especially favored by the New York Philharmonic Orchestra. Mr. Rose is associated with the Ward-Belmont University of Nashville.

TEN OF 'EM LEAVE B'WAY

A flock of shows went on the skids, 10 going off Broadway this week including a couple which exited suddenly on Saturday.

"Rainbow," presented by Philip Goodman, will be withdrawn from the Gallo this week, playing

RAINBOW
Opened Nov. 21. Anderson (Journal) hailed, "a beautiful and tuneful operetta." Notices generally favorable, although Garland (Telegram) termed it "a good show gone wrong."
Variety (Ibee) said: "should register moderately well."

but three and one-half weeks. It is one of the most costly failures of the season. Business was rated at nearly $30,000 but last week slipped 'way off.

"Rain or Shine," presented by Jones and Green tours from the Cohan after having played 45 weeks. This musical drew big money, bettering $35,000 for months,

RAIN OR SHINE
Opened Feb. 9. Drew raves. "Funniest show we have ever seen" wrote Littell (Post) while Atkinson (Times) described it, "A prolonged orgy of merriment."
Variety (Abel) stated "Should click heavily."

and was a standout show last season. It held over through the summer and did very well early in the fall.

"Three Musketeers," presented at the Lyric by Flo Ziegfeld, will also go on tour, laying off next week. It has played 40 weeks and averaged over $44,000 for weeks. Lately around $30,000. Both of these shows figured to do much better out of town.

"Just a Minute," presented by Morris and Green, goes to the road

JUST A MINUTE
Opened Oct. 8. There were a lot of openings that night.
Variety (Sid) thought it a good road attraction but dubious for New York.

from the Century after playing 10 weeks. Opened at the Ambassador, doing moderate business there. Regarded as good road show.

"The Lady Lies," presented by Barter, Santley and MacGowan,

THE LADY LIES
Opened Nov. 26. Tossed to the second stringers.
Variety (Mori) predicted: "Will live briefly, and mostly in cut rates."

will close at the Little in its third week. Drew rather good notices but little trade.

"New Americana" was taken off at the Liberty last Saturday, its second try lasting but nine days.

Both Sides Claim Edge On Agency Decision

The awaited decision on Federal Judge Goddard on the question of whether the U. S. courts or the New York state courts should have jurisdiction in the action of Willie Edelesten against Equity and its officers, in a contest over the legality of Equity's casting agents' rules, was handed down. Attorneys on both sides differ as to the intent of the court's ruling and both claim to have been favored.

Edelsten obtained a temporary injunction against Frank Gillmore and others of Equity, restraining them from invoking the rules. Nathan Burkan for the complainant contended a tortious act, injuring his client. Question of jurisdiction was then set by Paul N. Turner for Equity.

Judge Goddard in his decision continued the restraint against Gillmore as an individual but dismissed the writ against John Emerson, Paul Dulzell and Equity, the ruling reading:

"I see no good reason why the court should reach out for jurisdiction over such an association and I doubt the wisdom of doing so where the state court has jurisdiction."

Equity sought o force the matter into the state courts because of the New York law limiting employment agency fees to five per cent for 10 weeks, whereas the U. S. Supreme court ruled such a law was illegal.

The point of diversity of citizenship was brought up, Edelsten being a native of Holland and a resident of England. Equity contended it has a number of alien members. A similar contest was argued in the Coronada case, which Judge Goddard was inclined to disregard and to rule on the precedent of other cases. Equity contends the Edelsten case was collusively brought, with others interested.

Early this week it was stated that attorneys for both sides would file briefs with the court as to the intent of the decision and that Judge Goddard would sign the one coinciding with his own. Even counsel for Equity differed though it is clear enough the writ against Gillmore is continued.

NOTHING TO FOLLOW

Chicago, Dec. 11.

With the Shuberts unable to follow "Five o'Clock Girl" at the Woods, with a suitable attraction, the musical show will now linger on until after the holidays instead of pulling out.

Miss Colbert's Talkers

Claudette Colbert, now playing the lead in "Tin Pan Alley," has been engaged for two full-length talkers for Famous Players-Lasky at the Astoria studios. Her first assignment will be the fem lead in "The Hole In the Wall," mystery-spiritualistic screen drama, which goes into production this week under the direction of Robert Florey.

Her second picture will most likely be the screen version of "Gentlemen of the Press," the adaptation of which is now under way, with a more prominent part for a fem leading woman being written in. Miss Colbert will continue with "Tin Pan Alley" while making the talkers.

Small office handled negotiations for Miss Colbert with Paramount.

Five days for first version, done at Mansfield.

In addition, "Tin Pan Alley" folds up at the Republic. "Three" closed after one week at the Totten.

NEW AMERICANA
Opened Nov. 29. Atkinson (Times) spoke for his contemporaries when saying: "Dull, mediocre entertainment."
Variety (Ibee) stated: "Not there."

This Saturday sees the conclusion of two revivals, "The Yellow Jacket,"

THE ROYAL BOX
Opened Nov. 20. Passed up by major scribblers.
Variety (Waly) rated it "Worthy divertissement."

at the Coburn, and "The Royal Box," at the Belmont.

FUTURE PLAYS

"Scars," by Warren Lawrence and a new producing corporation headed by the author, behind.

"The Marriage Bed," Sam H. Harris, gets under way at Philadelphia Dec. 24. Cast includes Ann Davis, Allan Dinehart, Mildred McCoy, Edith Van Cleve, Walter Gilbert, Robert Montgomery, Elizabeth Patterson.

"Poppa" went into rehearsal last week with H. S. Kraft producing. The piece opens cold at the Biltmore, New York, Dec. 24.

"The Great Lady Deadlock," starring Margaret Anglin, goes into rehearsal next week with Murray Phillips, casting agent, as producer. The piece opens cold at a New York house late in January.

"Back Seat Drivers," by Larry Johnson, opens cold at Wallack's, New York, Dec. 24 with Roy Walling as producer. Cast: Hugh Cameron, John Lytell, Gladys Feldman, Sylvia Farnese, Cyril Ring, Tobatha Goodwin, Len Hollister, Olga Krowlow.

"House Unguarded," Bernard Steele, producer, in rehearsal under direction of Lester Lonergan. Play is by Lonergan and Len Hollister. Cast includes Kay Strozzi, Clark Gable, Mildred MacLeod, Philip Wood, Raymond Bramley, Jerome Daly, Frank Knight, Henry Crossen.

"Cheer Up," musical by Jack McGowan, Buddy Green and Delos Owen, opens at Werba's Flatbush, Brooklyn, Dec. 24. Felix Productions behind. Cast: Don Barclay, Marion Fairbanks, Ruth Donnelly, Florence Patti, Flo Stengel, Eddie O'Rourke, Diana Fariss.

"Black Belt" may be produced in New York after all by George Abbott. All-Negro cast of 48 with only one white principal, a police sergeant. Wallace Thurman, colored, co-authored "Black Belt" with a white writer named Rapp.

"The Ferguson Family" will be opened in a Shubert house, probably the Little Theatre on Chistmas eve by Gustave Blum. Cast includes; Jean Adair, formerly of "Machinal," Halliam Bosworth, now playing in "Exceeding Small," Alan Ward, Marienne Francks, Arthur Kohl, Dora Mathews, Thelma Paige, Spencer Binyan, now in "Jarnegan," George N. Price.

Jacob Weiser will shortly take another fling at legit producing with a comedy, **"The House of Slomner."** Now casting and due for rehearsals afer the holidays.

Walker Whiteside's revival of "The Royal Box" ends at the Belmont this week. Whiteside retains the house, however, for another, **"Sakura,"** which went into rehearsal this week and scheduled to open two weeks hence. "Sakura" was done on the road by Whiteside, but is new for New York.

"One Way Street," mystery melo by Beulah Poynter, produced by George Leffler, is set to supplant "Rain or Shine" at Cohan's, New York, Dec. 24. Musical departs for the road. Cast includes Gertrude Hitz, Joan Blair, Alec Swenson, Robert Hudson, Donald Blackwell, John R. Hamilton, Walton Butterfield, Rose Hertz, Bert Wilcox, Jean Clarendon, William Crimmans, Thomas Carnahan, Harry Jenkins, and Nishu Maru.

Richard Herndon is sidetracking "The Actress Body" in favor of **"Gypsy,"** by Maxwell Anderson, which went into rehearsal this week. Clairborne Foster heads the cast. Due at the Klaw, New York, just after Jan. 1.

"The Brass Ring," by Philip Dunning and Buford Armitage, which tried out last spring, is being refurbished for another try by John Golden.

"This Queen of Sheba," sponsored by Mindlin and Goldreyer, folds up for repairs instead of coming in next week. It resumes after two weeks of revision.

"The Grand March" is the proposed title for the musical comedy version of "The Big Parade" which Eddie Dowling will present during the winter. James Hanley and Joseph McCarthy, new song writing team, will do the score. Laurence Stallings and Dowling are doing the book.

Maude Fulton's Dialog

Los Angeles, Dec. 11.

Maude Fulton will prepare both the silent continuity and the dialog for "Big Time" to be made by Fox.

Author Didn't Like Commonwealth Cast or Producer; Busts Up Rehearsal

A proposed revival of "Fellow Workers" is off again through Carl (Slim) Kuhlman exercising authors' prerogative by declining to okay the cast James Murray, accredited producer, had lined up.

Kuhlman claims to have waived advance royalties on the piece but didn't like the commonwealth business either. He figures that if Murray couldn't guarantee salaries for cast he was not a producer.

Kuhlman busted up the rehearsal last week by taking his manuscript and walking.

"Fellow Workers" was previously tried out for one week last summer in Paterson, N. J., but shelved through lack of finances. At that time Sidney Carroll bankrolled with hopes of interesting additional money.

Kuhlman claims he'll convert the play into a novel, and stick to fiction writing.

White Tries Bargain Scale for "Mary"

Cincinnati, Dec. 11.

"Manhattan Mary," operated by George White, is at the Shubert here at a scale of $1 to $3 nights and $2.50 matinees, although the advance advertisements set the tariff at $1 to $4.40.

When the call was not up to expectations. White phoned from New York instructions to cut the scale for the show starring Ed Wynn. Huge lobby and sidewalk signs were put up and the attraction opened Monday night to a sell out.

Show played Kansas City and Cleveland to the $4.40 top on the way here from its Chicago run. Slash of prices came in the face of no opposition, the Erlanger-Grand being dark for the seventh week.

"Yankee Doodle" with Newport Set's Author

"Yankee Doodle," operetta by Shafter Howard, Junius Jones and Kenneth Milliken, goes into rehearsal next week, Fortune Gallo producing. Howard is a member of the board of directors of the Newport Casino Theatre Co. (summer stock).

For the past three years he has had the symphony orchestra there playing his operetta selections as a special feature of the summer program. Howard is said to have spent over 20 years on this single production.

Cast of Stage Players

Los Angeles, Dec. 11.

All but one member of the cast of Mary Pickford's first all-talker, "Coquette," has had stage experience. The one exception is Johnny Mack Brown, who will play opposite the star. In tests, his voice is said to have registered okay.

The balance of the cast, now complete, includes John Sainpolis, John Gates, George Irving, William Janney, Louise Beavers.

Sam Taylor is directing.

3 Operations

Dr. Philip Grausman operated on Arch Selwyn, Eva Puck and Margaret Illington for appendicitis, all at the Harbor hospital and reported in favorable condition.

Selwyn's case was that of hernia but the appendix was removed at the same time.

E. D. Smith at Studio

Los Angeles, Dec. 11.

Edward D. Smith, formerly gen. mgr. of the Erlanger enterprises on the Coast and who formerly directed the El Capitan theatre here, has succeeded Reeve Houck, mayor of Culver City, as assistant to E. B. Greenwood, gen. business mgr. at the M-G-M studios in Culver City.

Lane's Legit Flyer

Los Angeles, Dec. 11.

Lupino Lane, stage and screen comic, has gone into legit production and taken a lease on the Hollywood Music Box. On Christmas night he will open with "The Hollywood Music Box Revue." He will head the cast himself.

On the Cuff Staff

Students of show business hiring out as voluntary help is a new racket.

It's welcome saving to several casting offices doing a buck and wing and unable to retain salaried help.

One caster has secretary, office girl, field man and press agent all on the cuff, hoping to learn the inside.

Despite the slim business, the office looks profitable.

Producing on Hot Air Cold as Good Racket

Fewer commonwealth companies thus far this season and general unwillingness of actors to be lured into gambling arrangements have practically accomplished the swan song for short roll producers and driven most out of operation.

Equity's drive against notorious sharpies who had hoodwinked players desperate for employment into commonwealth shows is credited for the drop-off. While Equity could not forbid its members to take a chance, it nevertheless wised them up on the previous standing of certain producers and advised against engaging with them.

A check-up on gambling shows has proved that the best the actor got was the worst of it, while the promoter at least gleaned salary, both before and after production, and in many instances derived additional revenue from stock rights and picture sales.

2 New Names to Screen

Los Angeles, Dec. 11.

Wm. K. Howard will direct a full length talker for Fox which will bring two new personalities to the screen in the leading parts. The players are Paul Muni, known on the stage as Muni Weisenfreund, who will be starred, and Marguerite Churchill, New York actress, who will play the femme lead.

The story is "The Valiant" which was a Lambs' Gambol sketch, afterward played in vaudeville by Bert Lytell. It was written by Holworthy Hall and Robert Middlemass. Eugene Walter is writing the screen dialog. Production begins Dec. 21.

French Authors Ask 50% Royalty Increase

Paris, Dec. 1.

Directors of the smaller theatres in France threatened to keep their curtains down permanently, locking the playwrights out, rather than agree to the 50 per cent increase in royalties asked by the Authors and Dramatic Composers' Association.

The battle will be a lively one, as the writers are asking for 12 per cent, where they got 6 and 8 before.

Nichols-Laemmle Case On

Trial is dated to commence this week, perhaps today, of the infringement action instituted by Anne Nichols against Universal pictures for damages.

The damage alleged is of a Universal film copping the best portions and general scheme of Miss Nichols' "Abie's Irish Rose."

A great measure of preparation has been put upon the case by each of the parties.

Charles E. Hughes is associated in the trial with O'Brien, Malevinsky & Driscoll, attorneys for Miss Nichols. M. L. Malevinsky is appearing for the firm.

Sherman Goes Legit

Los Angeles, Dec. 11.

Lowell Sherman has been signed to appear in "Poor Nigger," by Lucille Gleason, who will produce the play in New York this spring.

Jane Altemus Goes Films

Los Angeles, Dec. 11.

Jane Altemus, stage actress, who came to the coast to appear in the L. A. Repertory Theatre's legit production of "The Silver Cord," has been placed under contract by Pathe. She has never appeared in pictures.

WILLIAM SULLY

Mr. Sully is now playing the Gus Shy part in "Good News" at the Chanin Theatre, New York. Mr. Chester Bahn, in the Syracuse "Herald," said of his performance: "Bill Sully did not miss a bet last night. He, in the vernacular, wowed 'em."

Direction
RALPH G. FARNUM
1560 BROADWAY

'GAY PAREE' IMMORAL, CHARGED; 5 ARRESTED

Four Players and House Mgr. Face Los Angeles Court Hearing

Los Angeles, Dec. 11.

Four players in "Gay Paree" and the house manager of the Biltmore are under arrest on charges of giving and permitting an obscene and immoral performance, on action of the vice squad, which witnessed a performance.

Police acting on letters from citizens protesting against the show witnessed a performance and took exception to the "A Warm Reception" sketch as indecent.

The five will have a hearing before Judge Shelton tomorrow.

Defendants are Frank Gaby, Stanley Rogers, John McDowell and Charlotte Terry of the cast and Val Kennedy, house manager. All were admitted to bail in $50.

On top of that the vice squad went over to Main street and arrested 11 performers in two theatres there under similar charges, serving notice that dirt shows are out for this community. Then Capt. Plummer and his men took a whirl around the burlesque establishments and looked over several night clubs where word had gone abroad of "hot" shows.

When Shuberts' "A Night in Spain" played here last Spring, the police received a number of complaining letters, but the authorities figured they were all phonies and designed as publicity stunts. It is said the complaints about "Gay Paree" came from citizens whose standing gave them weight and a general drive on dirt shows resulted.

Portion of "Paree," against which specific objection is the episode programmed as "A Warm Reception." Police censors objected to the business of Gaby's trousers slipping down in the bedroom scene. Also to the lines spoken by Miss Terry, who lies in bed, with Gaby apparently preparing to join her.

After the arrests the lines and episodes objected to were deleted. In an interview Capt. Plummer declared revues coming from the east have been offensive in material and inference of comedy, and announced a general cleanup all around.

Among those taken in the Main Street raids were Lee Parker, Manuel La Ripa, James Bolton, Carl Bronson, Jean Guymond, Louise O'Brien and Helen Walker. They will have a hearing in the same court Jan. 2.

Gershwin for Zieggy

George Gershwin is going to work on the musicalization of "East Is West," which Flo Ziegfeld wants as his next show to follow "Show Boat" at the Ziegfeld, New York. William Anthony McGuire is to do the book; Ira Gershwin the lyrics.

The Gershwins turned down Fox's $100,000 bid for an original musical comedy for the screen.

Rehearsed 'Whole Day'

Los Angeles, Dec. 11.

Screen directors now making talking pictures are considerably annoyed by the rehearsals necessary before they can photograph a scene. They are accustomed to having the actors for the silents go through the action once or twice and have the cameras grinding within 15 or 20 minutes.

As a result, actors accustomed to weeks of rehearsal before the opening of a legit production, are getting a laugh out of the comment of one of the film megaphonists who, upon being complimented for the first reel of a dialog picture, said, "It ought to be good. We rehearsed it a whole day."

"Just a Minute" Holds On With Salary Guaranteed

"Just a Minute," musical, came within an ace of folding Monday, but continues another week at the Century, New York, through Shuberts reported as having guaranteed the current week's payroll at Equity.

The show was unable to pay salaries for the past two weeks with Equity paying out of the bond money and liquidating the amount Monday. Morris and Greene, producers, were notified by Equity Monday morning that unless additional security was up Monday afternoon it would close the show.

The musical opened at the Ambassador several weeks ago and figured a chance if the gross had not been heavily mortgaged to liquidate previous debts. It moved to the Century with a $12,000 weekly guarantee from cut-rates and has bettered this figure somewhat since the jump, but with outstanding debts again grabbing most of the intake.

The show closes next week as previously planned and is scheduled to go on tour a week later, providing the producers can arrange the necessary security demanded by Equity.

FIELDS AND FLORIDA

$5,200 Wkly Comedian May Leave "Vanities"—Carroll's "Fioretta"

W. C. Fields, with a run-of-the-play contract in "Vanities" at $5,200 a week, is flirting with the idea of going to Florida for the winter. A picture possibility also in. It accounts for Frank Fay being placed under contract by Earl Carroll. If Fields blows—and it will be a friendly arrangement with the understanding he may rejoin the new spring edition of the revue—Fay will step into the "Vanities."

Otherwise Fay will probably be spotted in "Fioretta," the Fannie Brice-Leon Errol-Lionel Atwill show with Dorothy Knapp, now in "Vanities," playing the title role.

Carroll is also flirting with Anna Case, Johann Gadski or Anna Fitzui or a similar opera diva for the grand duchess role in the operetta.

Fay joins "Vanities" Dec. 31.

$60,000 Net from Benefit

The Metropolitan Hospital realized $60,000 gross Friday night from its benefit at the Eddie Cantor show, "Whoopee."

The first four rows went at $500 a pair and the entire first floor, taken over by the hospital, was also high scaled because of the charity.

Johnny Osborne Downtown

Johnny Osborne, who was managing the Gaiety, also the Globe before it got "Three Cheers" for William Fox, has been placed in charge of the Fox's Academy of Music.

Jerome Reilly followed him at the Gaiety.

Janny's Son in Talker

Los Angeles, Dec. 11.

William Janny, son of Russell Janny, stage producer, for second male lead in "Coquette." Janny has had previous stage experience and was one of the first to receive tests for this Mary Pickford picture.

SEATS FOR RICH DEAF WIRED TO ORDER

In co-operation with the New York League for the Deaf, the Acousticon company, makers of an instrument to aid the deaf, are installing their apparatus at their own expense in the Martin Beck theatre. The Theatre Guild takes over the theatre on Dec. 10. Two rows of seats will be wired and reserved for deaf persons, and if the experiment is a success and other theatres wish to install the Acousticon instrument an additional 50 cents charge will be added to tickets for equipped seats.

The Acousticon instrument has been installed in the Metropolitan Opera House for some time and also in a number of churches, but to date no such apparatus has been permanently placed in any Broadway theatre because of the comparative instability of legit theatre management.

However, the Acousticon has been constantly put to private use in the Broadway theatres. Many wealthy people afflicted with deafness phone the Acousticon company before attending a show and have the apparatus installed before they attend.

Talker Right Prices Soar for One-Acters

Rights for well-known one-act plays wanted for production as talking shorts are being held for prices as high as $10,000 and $15,000, it is reported. The average price paid for originals for full length silent features is $1,500; silent screen rights for short stories bring an average of $4,000, and novels $7,500 to $12,000 average.

Play brokers and reputable authors approached by the major producing companies claim that the sale of a one-act play for talking production practically ends its value for vaudeville use and therefore demand high prices.

Value of screen rights for some of the less successful legitimate productions has also increased because of possibilities in talkers with play, which may have better chances as talking screen material than on the stage.

Project Halts When Angel Stubs Toe on Equity Bond

Another attempt to launch a musical with non-Equity cast went bust last week with producers suspending rehearsals temporarily to engage in sugar chasing.

The piece was "Vodeodo" and was being floated by Lehman and Seller, newcomers, so much so that they were unawarae of Equity bonding demand. They found out all about both when they attempted to cast the show but once in tried the non-Equity cast angle which didn't go either.

Ruth Shepley Quits Show As Peaches Comes In

Ruth Shepley left "The Squealer" last Saturday, although her two weeks' notice did not expire until today. Actress gave notice upon learning the "Peaches" Browning was engaged to head the cast.

Miss Shepley complained to Equity that she did not care to be associated with such notoriety and also questioned Jack Linder's right to star Peaches over her.

Equity at first took the position that Miss Shepley would have to play out the notice time, but later advised Linder it would be more satisfactory all around if Miss Shepley were permitted to withdraw before Peaches opened. Peaches started Monday night.

Best Xmas Present Always Welcome
for $10
Year's Subscription to Variety

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

Admission tax applies on tickets over $3.

"A Most Immoral Lady," Cort (3d week) (CD-1,094-$3.85). Annual pre-Christmas slump started last week; snowy Saturday made it worse; "Lady" started second week excellently, going to $14,000.

"Angela," Ambassador (2d week) (M-1,200-$4.40). Critics panned this musical; offered in cut rates right after opening; not over $10,000; dark next week, then moves to Century.

"Animal Crackers," 44th St. (8th week) (M-1,323-$6.60). Registering heavy grosses, par with leaders; felt slump last week with approximate gross $35,000.

"A Play Without a Name," Booth (3d week) (D-708-$3). Dramatic novelty that won favorable mention, but light trade; second week estimated around $7,000.

"Billie," Erlanger (11th week) (M-1,520-$3.85). Popular musical; doing fairly well, but in normal going would be much bigger; slipped under $20,000.

"Blackbirds," Eltinge (32d week) (R-892-$3). Colored revue smash, averaging over $19,000 weekly.

"Congai," Sam H. Harris (3d week) (D-1,057-$3.85). No slump here; new Sam H. Harris success got close to $20,500 second week; close to dramatic leadership.

"Courage," Ritz (10th week) (D-945-$3.85). Eased off somewhat, but held to liberally profitable figure at $13,000.

"Diamond Lil," Royale (36th week) (CD-1,117-$3). Under $10,000 for first time; takings about $9,500 last week; good money at that mark.

"Exceeding Small," Comedy (8th week) (C-682-$3). Principally cut rates, and then not very much; under $4,000; cast going co-operative; dark next week, then to Garrick.

"Front Page," Times Sq. (18th week) (C-1,057-$3.85). Held to big money but slipped last week to about $19,000; matinees off but nights very big.

"Gentlemen of the Press," 48th St. (16th week) (C-969-$3). Lays off next week; may resume at Ambassador; making some money at $7,000 to $8,000, but slipped.

"Good Boy," Hammerstein's (15th week) (M-1,100-$6.60). Making some money but business not as big as novelty musical deserves; may move to another house when "Polly" is ready, about Jan. 8; slipped to $19,000.

"Good News," Chanin's 46th St. (67th week) (M-1,413-$5.50). Two more weeks, but lays off next week; house will get new musical, "Follow Thru"; last week about $15,000.

"High Road," Fulton (15th week) (C-914-$3.85). One of season's smartest draws and figures to make season's run; averaging over $18,000 weekly.

"Hello Yourself," Casino (7th week) (M-1,477-$5.50). Picked up after moderate start and may make run of it; went to around $25,000 but eased off like most others last week.

"Hold Everything," Broadhurst (10th week) (M-1,477-$5.50). Held excellent pace last week, proving strength by getting nearly $30,000 again; looks set for season.

"Holiday," Plymouth (3d week) (CD-1,012-$3.85). New dramatic leader; second week better than first, gross over $21,000; another recent entry to click.

"Jarnegan," Longacre (12th week) (CD-1,019-$3.85). Balcony taken out of cut rates, box office reacting and getting better sales; making good profit; about $13,000 last week.

"Jealousy," Maxine Elliott (8th week) (D-921-$3). One of Broadway's most exceptional performances; two-person play; business not sensational but at $8,000, profit both ways.

"Just a Minute," Century (10th week) (M-2,890-$3). Final week; musical that might have fared much better had it been properly spotted; did very well out of town and tour should be likewise.

"Little Accident," Morosco (10th week) (C-898-$3). Laugh show that commands class attendance; should last until spring; last week $13,000 estimated.

"Mima," Belasco (1st week) (D-1,000; $5.50). After several postponements new Belasco production opens tonight (Dec. 12); highest scale of non-musicals.

"New Americana," Liberty (R-1,202-$5.50). Taken off last Saturday; revised version failed to make grade; played 9 days; house dark; relights Christmas with "The Houseboat."

"Night Hostess," Vanderbilt (14th week) (CD-771-$3). Moved here from Beck last week; slipped to around $5,000; will lay off next week.

"On Call," Waldorf (6th week) (CD-1,101-$3). Hooked up to get by at small money, principally from cut rates; claimed more than $5,000 last week.

"Paris," Music Box (19th week) (C-1,000-$4.40). One of best gross getters on list; affected last week in bad going; around $17,000.

"Rain or Shine," George M. Cohan (45th week) (M-1,371-$5.50). Final week; going to road where hit musical can get more money; held average of $35,000 for many weeks; "One Way Street" Dec. 24.

"Rainbow," Gallo (4th week) (M-1,300; $6.60). Final week; started promising pace; balcony attendance especially off; house location handicap; $20,000 estimated.

"Scandals," Apollo (24th week) (R-1,168-$6.60). Started slipping recently; dropped again last week; $30,000 indicated; agency buy appears life saver.

"Show Boat," Ziegfeld (51st week) (M-1,150-$6.60). While business for long run musical wonder off lately, still getting real coin; last week approximated $40,000.

"Skidding," Bayes (30th week) (C-861-$3). Management intends indefinite continuance; another attraction supported by cut rates; getting over $5,000; last week about $4,500.

"Strange Interlude," John Golden (46th week) (D-900-$4.40). Another company headed by Pauline Lord going on tour; capacity attraction for nearly nine months; $16,000.

"The Age of Innocence," Empire (3d week) (C-1,099-$4.40). Starts out like hit; business around $18,000; personal draw of Katherine Cornell figures.

"The Grey Fox," Playhouse (8th week) (CD-1,776-$3). Doing moderate business; principally lower floor trade; about $8,000.

"The Jealous Moon," Majestic (4th week) (CD-1,776-$3). Not as good as expected; slipped last week; claimed $12,000, light gross in house of this capacity.

"The Lady Lies," Little (C-530-$3). Final week; good notices did not aid and performance liked too; under $5,000; house dark but may have holiday offering.

"The Lady of the Orchids," Henry Miller's (1st week) (C-946-$3.85). Presented by E. Ray Goetz; stars Peggy Hopkins Joyce; comedy from French; opens Thursday (Dec. 13).

"The New Moon," Imperial (13th week) (D-1,105-$5.50). Season's operetta leader; eased off but slightly, getting around $38,000; close to capacity right along.

"The Sign of the Leopard," National (1st week) (D-1,164-$3. Presented by Shuberts and Edgar Wallace, English author-manager; written by latter; opened Tuesday.

"The Squealer," Forest (5th week) (D-1,015-$). "Peaches" Browning entered cast Monday; off last week at $7,000.

"The Three Musketeers," Lyric (40th week) (O-1,305-$6.60). Final week; going on tour; last season's operetta smash; held up to big business until lately, when pace averaged around $30,000.

"This Thing Called Love," Bijou 13th week) (C-605-$3.85). Slowed up in about same proportion as others; about $8,000.

"This Year of Grace," Selwyn (6th week) (R-1,167-$6.60). Saturday night top tilted to $7.70 and sold out despite bad weather; trade held to great gross of $40,000; no falling off, though expected last week.

"Tin Pan Alley," Republic (7th week) (C-901-$3). Final week; moved here from Biltmore last week, but expected bettering of pace not apparent; $5,000 indicated.

"Tomorrow," Lyceum (D-975-$3). Again postponed, indefinitely.

"Tonight at Twelve," Hudson (5th week) (C-1,904-$3). Figures to improve; moderately good trade to date for cleverly contrived comedy; last week, over $10,000 estimated.

"Treasure Girl," Alvin (6th week) (M-1,400-$6.60). Slipped badly like several other musicals; run questionable; last week estimated at $26,000.

"Three Cheers," Globe (9th week) (M-1,416-$6.60). One of solid musical hits, affected little or not at all; over $40,000 weekly.

"Vanities," Earl Carroll (19th week) (R-968-$7.70). Big but not capacity for some time; last week off, around $30,000; lowest to date.

"White Lilacs," Jolson's (14th week) (O-1,776-$5.50). Lays off next week; agency buy off and looking for further cut rate support; estimated at less than $18,000.

"Wings Over Europe," Martin Beck (1st week) (D-1,189-$3). Presented by Theatre Guild; written by Robert Nichols and Maurice Browne; opened Monday; third Guild show on list.

"Whoopee," New Amsterdam (2d week) (M-1,702-$6.60). Jumped to lead in agency demand and to lead of Broadway in point of gross; first seven performances over $45,000.

"Young Love," Masque (7th week) (CD-700-$6.60). Eased off somewhat last week with estimated $8,000; expected to stick until after holidays, pace then determining continuation.

Special Attractions—Little Theatres

"The Perfect Alibi," Hopkins; highly rated mystery play in 300-seater (3d week).

"Major Barbara," Guild (4th week). Revival so well that will probably be moved about Jan. 1; **"Caprice"** due to follow here.

"Macbeth," Knickerbocker (4th week); revival.

"The Wild Duck," 49th St. (4th week); revival.

"The Yellow Jacket," Coburn (6th week); final week for revival; **"Falstaff"** soon.

"Singing Jailbirds," Provincetown (2d week); unusual.

Civic Repertory, 14th St. Eva Le Gallienne's company.

"Sun-Up," La Verne; revival.

"Three," Totten; closed Saturday; one week.

"The Royal Box," Belmont; closes Saturday; **"Sakura"** Dec. 24.

Ruth Draper and Shawl Hub Sensation, $11,000

Boston, Dec. 11.

Ethel Barrymore's Wilbur theatre engagement stopped short when the star fell ill. Star returned this week.

Ruth Draper's Plymouth theatre engagement was the feature. With two matinees and six nights she played to $11,000, a record for a monolog. She was booked in again for Wednesday, Dec. 12, and is playing out this week a matinee.

"Blackbirds" at the Tremont at $28,000 still leads. Gross was down from previous week by $6,000 but all theatres are feeling the holiday. Four Shubert houses are to be dark next week.

Mayor Andrew J. "Bossy" Gillis, the "Bad Boy" of Newburyport who just got out of jail, has been booked for one week with "Connecticut Yankee" at the Majestic, billed as "The Massachusetts Yankee."

The American Opera Company dropped off two grand more, grossing $13,000. "The Guardsman," first of the Theatre Guild productions in first Boston subscription season, did $20,000 which was strong for the house. Guild is in for eight weeks with four shows.

Estimates for Last Week

"A Connecticut Yankee," (Majestic, 7th week). Dropping lower all the time but expects to boost with "Bossy" Gillis clowning; $13,000.

"The Red Robe," (Shubert, 7th week). At $20,000, below high figure previous week, $24,000.

"The Kingdom of God," (Wilbur, third week). Illness of Ethel Barrymore caused suspension, reopened Monday for last week.

Ruth Draper (Plymouth, second week). One of the sensations of the year. A single doing $11,000, eight performances, one hour and three quarters of Ruth and a shawl.

"The Guardsman," (Hollis, Theatre Guild, second week). Practically a sell-out and subscriptions to date point to big money for eight weeks of Guild pieces. Last week, $20,000.

"Blackbirds," (Tremont, 6th week). Hit of the town. Going strong. In to stay; $28,000.

"The House Boat on the Styx," (Colonial, first week). American Opera Company closed with $13,000 and total of $28,000 for two weeks. Very poor.

"Redemption," (Boston Opera House, one week). Alexander Moissi sponsored by Morris Gest, $12,500.

L. A. Grosses

Los Angeles, Dec. 11.

Despite publicity gained through arrests for obscenity, "Gay Paree" fell to less than $20,000 in its second week at the Biltmore. Show looks shot for this section.

"Rose-Marie," opening Tuesday for a return engagement, not so hot, getting $9,000 with six performances.

"Royal Family" continued its pace with $12,200 in sixth week at the Belasco and still looks good.

Other grosses last week: "Cardboard Lover," second, Vine Street, $8,100; "The Silver Cord," third, Figueroa Playhouse, $8,000; "The Lady Next Door," third, Hollywood Playhouse, $5,300; "Shannons of Broadway," 11th, El Capitan, $5,000; "Nightstick," fifth, President, $3,900.

Silvernail on Fox Staff

Clarke Silvernail goes with Fox talkers for three years through Sidney Phillips. Silvernail is an actor, author and director. He will do the latter two chiefly for the screen.

Ervine's Opinions

The morning World's critic, St. John Ervine, brought over from London to review Broadway, witnessed two new productions last week. He thought:

"Whoopee"—Good.

"Angela"—Bad.

Engagements

Lynn Overman, Martha Lorber; London's "Little Accident" in April.

Adele Ronson, "These Few Ashes."

Charles Howard, Frank Fay, new Carroll show.

Dorothy Hull, "Precious."

Hugh Cameron, "Back Seat Drivers."

Glenda Farrell, "Skidding."

Virginia Crowe, Madelaine Eubanks, Evelyn Calman, Gloria Gray, Club Mirador, New York City.

Marienne Francks, "That Ferguson Family."

Barry O'Neil, "Potiphar's Wife."

Charles H. Angle, Rita Gould, "The Street Wolf."

Audrey Maple, "Angela."

Dorothy Ellin, William Challee, Celia Avramo, "Three."

Theresa Conover, "Hello Daddy."

Joe Erns, "Diamond Lil."

Blanche Yurka, "The Lady from the Sea."

Margie Finley, "Good Boy."

Victor Garland, Jed Harris.

Rose Gallagher, for "Blossom Time," Chicago.

Lionel Atwill, "Fioretta."

William Ingersoll, "Brothers."

Allan Ward, Rita Paige, George N. Orice, Arthur Kohl, Halliam Bosworth, "That Ferguson Family."

Mary Murray, Ray Walburn, Jean May, C. W. Van Voorhis, "One Mile Up."

Phyllis Povah, "The Barn."

May Ediss, "Potiphar's Wife."

Marjorie Marquis, Ethel Morrison, Katherine Reece, John Seymour, Arthur Shaw, "Falstaff."

Sylvia Hoffman, William E. Morris, "Poppa."

Lucy Monroe, "Polly."

Aaron Lebedeff, "The Litwack Yankee."

Ann Orr, Noel Francis, "Well, Well, Well."

AHEAD AND BACK

Ann Grosvenor-Ayres, p. a., for Richard Herndon's "Actress Body," in rehearsal.

Burton Davis has succeeded Clarence Taylor as assistant to Walter J. Kingsley, general press representative for Florenz Ziegfeld.

Herman Leonard p. a. for Steele Productions.

Lee Blanchet is now general press agent for Arthur Hammerstein, George Holland having resigned.

Village Group Lights

The New Playwrights Theatre, Inc., homeless since relinquishing the Cherry Lane, Greenwich Village, New York, to the Lennox Hill Players, has effected an arrangement to become alternate tenants of the Provincetown Playhouse, for the remainder of the season.

The Playwrights had been angling for the Grove Street, deal falling through when the current German opera troupe renewed its lease for another year.

In Duffy's Stocks

Los Angeles, Dec. 11.

Gay Seabrook and Emerson Treacy will head the cast of "Take My Advice," Duffy stock production which follows "Nightstick" at the President Dec. 16.

"So This Is London," also Duffy's, opens the same date at the El Capitan, Edmund Breese and Lawrence Grant head cast.

"GOOD NEWS" SUCCESSOR

"Follow Thru," the new Schawl and Mandel musical will supplant "Good News" at Chanin's, 46th, New York, Jan. 27.

Cast of the new one includes Jack Hanley, John Sheehan, Irene Delroy, Madeline Cameron, Zelma O'Neal, Jack Barker, Don Tomkins, Margaret Lee and Frank Kingdom.

"Good News" will lay off week of Dec. 14 resuming the week following for the last two weeks of its New York run.

CHANGE STOCKS AT CANTON

Canton, O., Dec. 11.

Supplementing the Cannon Players, after 35 weeks at the Grand, the Grand stock opened. Leister & Nudgins have taken over the playhouse. Lex Lindsay is lead. Herbert Butterfield, Edith Fisher, David Pritchard, Daniel Poole and Mary Lou Kromer, of the Cannon Players, continue with the new company.

CRAZY CHI UP IN LULL TIME; 'PAGE,' $25,000

"5 o'Clock Girl" Lingers —"Rita" Still Smash— Cut for Pre-Xmas

Chicago, Dec. 11.

No one can ever tell what's going to happen in this town. Ready to abide with the pre-Xmas lull, along comes a wave of prosperity, not high but noticeable.

"Front Page" is a wallop at the Erlanger, unsteadiness of the first week having been washed away, and "Rio Rita" is the musical sensation. Nothing has approached it this season for advance orders.

"Grand Street Follies" encountered the identical atmosphere as greeted the first local visit of Charlot's Revue. Satire was over the heads of the Sunday mob. Plays of this type haven't a chance here opening on Sunday. Too many bootleggers who clean out the specs ahead of normal customers. Walkouts at the Garrick made a farce of the premiere.

"Five o'Clock Girl" just missed getting into the hit class by a couple of grand and recalled the rush to Boston to play two more weeks here and then Pittsburgh and Newark. Precedent is being established at the Great Northern next week when "My Maryland" will lay off to reopen Christmas. Several houses are contemplating cutting out Xmas eve performances, but adding Xmas matinees. "Blossom Time" will omit the Sunday performances hereafter, while "Front Page" will do away with the midweek matinee until after Xmas.

Estimates for Last Week

"Five o'Clock Girl" (Woods, 7th week)—Changes in route holds it here two weeks longer; slightly under average of $20,000; spurts in fourth and fifth weeks puzzled management.

"Porgy" (Blackstone, 6th week, 12th week for Theatre Guild)—Holding up with society draw still notable; $18,000 swings engagement to smash windup.

"Grand Street Follies" (Garrick, 2d week)—Wide difference of opinion on drawing strength; no better than $12,000.

"Paris Bound" (Harris, 3d week—About the pace predicted, moderate; around $12,500.

"Trial of Mary Dugan" (Adelphi, 16th week)—Back of slight depression is post-Xmas call; good enough with $18,000.

"Shannons of Broadway" (Cort, 5th week)—Established as $9,000 puller.

"My Maryland" (Great Northern, 15th week)—Sets precedent by closing for week of Dec. 16 and reopening Xmas night; present $16,000 pace a good profit.

"Front Page" (Erlanger, 2d week)—Has steadied; stronger $25,000 gross than previous week; cuts out midweek matinee until after Xmas.

"Nobody's Girl" (Majestic, 3d week)—Just a filler; reported $11,000.

"Golden Dawn" (Grand, 3d week)—Picked to crack out some high grosses during holidays; currently holding at around $24,000.

"In Abraham's Bosom" (Playhouse, 3d week)—About $6,000 again; good money for house.

"Rio Rita" (Illinois, 9th week—Riot of the town. Knocking out $38,000 to $40,000.

"Blossom Time" (Studebaker, 3d week)—Sunday performances out; matinee pull fine; anything over $13,000 supports repeat engagement.

Frisco Grosses

San Francisco, Dec. 11.

With a single exception legits fared well last week.

Estimates for Last Week

Geary—Geo. Arliss. Six days $23,000. Great.

Curran—"Desert Song." On toboggan. Fourth week $16,000; bad.

Columbia—"The Marriage Bed." Caught on but only 2 weeks. Final week $12,000.

Alcazar—"Lombardi, Ltd." Carrillo gets full credit for draw. Held strong at $5,900. Long stay in prospect. Duffy stock.

President — "Mother's Millions." Started slowly but is building. Third week did well at $5,300.

Green St.—"Easy for Zee Zee." Bettered $1,900. Profit.

Gilpin Released

Charles Gilpin, legit colored actor who went to the West Coast for Fox movietone, has been released. George Reed, unknown in eastern colored dramatic circles, replaces him in "Hearts of Dixie," talking short now in production.

Broadway Legits in Panic

(Continued from page 1)

down on Broadway. The brokers have three dozen shows on a buy basis and say they would be happy if but one third of that number remained open.

Houses definitely dark next week are:—Shubert, Cohan, Lyric, Republic, Little Liberty, Klaw, Lyceum, Gallo, Garrick, Comedy, Wallack's, Chanin's 46th St., Mansfield, Biltmore, Vanderbilt, Belmont, 48th Street, Ambassador, Carroll, Jolson's, Cosmopolitan, Century, Coburn and Hampden's.

Most are expected to relight Christmas with the resuming attractions and the new shows which include: "One Way Street," Cohan; "Sakura," Belmont; "The Red Robe," Shubert; "Poppa," Biltmore; "Pothiphar's Wife," Craig (new house); "Back Seat Drivers," Wallack's; "Falstaff," Coburn; "The Houseboat," Liberty, and "Hello Daddy," Mansfield. Next week only "The Kingdom of God" is certain, it opens the new Ethel Barrymore theatre.

Last week "Whoopee" was the whole works on Broadway. Opening at the New Amsterdam it got over $45,000 in seven performances. "Angela" at the Ambassador was rated under $10,000. It closes next week, then goes to the Century, for cut rating. "Three" at the Totten lasted the one week; "Singing Jailbirds" downtown at the Provincetown may linger.

Cochran Revue $40,000

"This Year of Grace" stood up in great fashion getting $40,000 last week; "Three Cheers" likewise, with takings something over that mark; "Hold Everything" held its pace of $30,000; "Blackbirds" lost no ground either, colored show getting $19,000 again; "Show Boat" held its autumn pace too, grossing $40,000 and really being with the leaders; "Animal Crackers," slipped, but got $35,000; "The New Moon" off only slightly at $38,000 and another sure success; "Scandals" rated about $30,000; "Treasure Girl" better than expected, $26,000; "Vanities" slipped under $30,00 (dark next week); "Good Boy" slipped to $19,000; "Billie" under $20,000; "Hello Everybody" a bit over the mark; "Good News" (dark next week); "White Lilacs" (dark next week and may not resume); "Rainbow," stopping.

"Holiday" jumped into leadership of the non-musicals, getting over $21,000; "Congal," close second at $20,500; "Front Page" went into third place, at $19,000; "Age of Innocence, $18,000; "Paris" and "High Road," about $17,000; "Strange Interlude" claimed $16,000; "A Most Immoral Lady" improved, getting $14,000; "Jarnegan" and "Courage," $12,000; "Little Accident" a bit more; "Jealous Moon" not as much as $12,000; "Tonight at 12," $10,000; "Diamond Lil," $9,500; "Young Love'," "So This Is Love," "Jealousy," "Grey Fox," $8,000, with the field straggling downward under $4,000.

Last week the musicals dropped as much at $8,000 over the previous week. Among the dramas the decline measured from $1,200 upward.

"Rainbow," a big disappointment, closes this week; "Rain or Shine" goes to the road; so does "Three Musketeers"; "Just a Minute" also; "The Lady Lies" stops, as do "The Yellow Jacket," "The Royal Box," "Tin Pan Alley" and "Gentlemen of the Press" (may resume Christmas week at the Ambassador); "New Americana" stopped last Saturday.

Plenty of Buys

There are still plenty of agency buys, 36 in number. Several will be gotten rid of after this week but the brokers face a lean two weeks and the dumps to cut rates are certain to be overboard. The buys: Treasure Gir l (Alvin); Angela (Ambassador); Scandals (Appolo); Mima (Belasco); A Play Without a Name (Booth); Hold Everything (Booth); Hello Yourself (Casino); The Perfect Alibi (Charles Hopkins); A Most Immoral Lady (Cort); Vanities (Earl Carroll); Blackbirds of 1928 (Eltinge); The Age of Innocence (Empire); Billie (Erlanger's); Animal Crackers (44th Street); The High Road (Fulton); Rainbow (Gallo); Three Cheers (Globe); Good Boy (Hammerstein's); The Lady of the Orchids (Henry Miller's); Tonight at 12 (Hudson); The New Moon (Imperial); Strange Interlude (John Golden; Jarnegan (Longacre); The Three Musketeers (Lyric); The Jealous Man (Majestic); Jealousy (Maxine Elliott); Little Accident (Morosco); Paris (Music Box); Sign of The Lepoard (National); Whoopee (New Amsterdam); The Grey Fox (Playhouse); Holiday (Plymouth); Congal (Sam H. Harris); This Year of Grace (Selwyn); The Front Page (Times Square); Show Boat (Ziegfeld).

Cut Rates

Trade in the bargain agency varies as it does in the premium places. Offered at cut rates regularly this week: Musicals—"Good News" (Chanin); "Just A Minute" (Century); "Good Boy" (Hammerstein's); "Rain or Shine" (Geo. M. Cohan); "White Lilacs" (Jolson); "Hello Yourself" (Casino); "Treasure Girl" (Alvin); "Angela" (Ambassador); "Rainbo" (Gallo). Comedies—"Skidding" (Bayes); "Gentlemen of the Press" (48th Street) "This Thing Called Love" (Bijou); "Tonight at 12" (Hudson); "Tin Pan Alley" (Republic); "Nite Hostess" (Vanderbilt); "Diamond Lil" (Royale); "Exceeding Small" (Comedy); "Jealousy" (Elliott); "Sun-up (La Verne); "On Call Girl" (Waldorf); "The Grey Fox" (Playhouse); "The Dark Mirror" (Cherry Lane); "The Squealer" (Forrest); "The Wild Duck" (49th Street); "Courage" (Rizt); "Jarnegan" (Longacre); "The Lady Lies" (Little).

2 SALARY AWARDS

Dot Appleby Collects $700 from A. & F. Dance Team—Wins Verdict

By arbitration Dorothy Appleby was awarded $700, the equivalent of two weeks salary, against Aarons and Freedley. Miss Appleby was engaged for "Hold Everything." During rehearsals she injured a knee and was indisposed for a couple of days. When she returned the managers refused to reinstate her and a two weeks' claim was filed with Equity.

Another arbitration also resulted in an award of two weeks' salary to Asya Kaz and Thalia Zanou, dance team, engaged for "Cafe Tamaso" (now "Cafe de Dance"). Show tried out and closed for repairs. It was to have been put on again by the original sponsors Phil Baker, Ben Bernie and Gregory Ratouff, but the second try was called off. The team's engagement was for the latter date.

Shuberts now have the show.

Des Moines Road Show

Des Moines, Dec. 11.

George Clark, manager of the Shrine auditorium, has taken a time lease on the Berchel theatre, which is Des Moines' historic, even antique, road show theatre. Clark will continue to manage the Shrine auditorium for the Shrine organization.

This transaction puts control of both houses under single management. It is intended to have the major musical comedies, revues, concert attractions and pageants at the Shrine temple, while the Berchel will be reserved for dramatic plays and road show pictures.

Harold Cavanaugh, manager of the Berchel for 16 years, has announced that he will take a vacation.

Long Cot Sojourn for Pair Hurt at Rehearsal

Mervin Williams, 23, and Howard Allen, 19, will be in Bellevue Hospital for several more weeks and are not yet out of danger as the result of the accident during a rehearsal of "To-Morrow" in which they had parts.

A prop aeroplane crashed on them. The nature of their injuries is not definitely indicated, but it is believed skull fractures and spine injuries of a serious nature were sustained. Accident occurred about two weeks ago at the Lyceum theatre, New York.

YOUNG TENOR MAKES DEBUT

Providence, Dec. 11.

Morton Davis, young American tenor, made his debut last Wednesday (Dec. 5) at the Providence Opera House, singing the role of Turiddu in "Cavaleria Rusticana."

Davis possesses a voice of unusual range and power. Despite natural nervousness, he gave a creditable performance.

Shows in Rehearsal

"The Barn" (George M. Cohan).
"Children of Darkness" (Jed Harris).
"Cheer Up" (Felix Productions, Inc.).
"A Night in Venice" (Shuberts).
"Back Seat Drivers" (Roy Walling).
"Potiphar's Wife" (Whitbar Productions).
"Dark Alley" (McBride Productions, Inc.).
"Playmates" (H. B. Norris).
"Sakura" (Walker Whiteside).
"Gypsy" (Richard Herndon).
"Poppa" (H. S. Kraft).
"One Way Street" (George Leffler).
"Yankee Doodle" (Fortune Gallo).
"Lady Deadlock" (Murray Phillips).
"Easy Come, Easy Go," musical (Lyle Andrews).
"Falstaff" (Charles Coburn).
"He Walked in Her Sleep" (Lawrence Rivers).
"That Ferguson Family" (Gustav Blum).
"Alamacs" (John Murray Anderson).
"Great Andrew" (L. & S. Productions).

Thatcher Is Talking Of Starting Stocks

Hartford, Dec. 11.

Local dailies carrying a story that James J. Thatcher intends establishing his own stock company in this section, probably Hartford at present contemplated and at Parsons, has brought a report that Thatcher is again after the stock production end of the former Poli, now Fox, circuit.

Fox-Poli has three or four houses in New England possibly available for stock at present or in the near future. Thatcher was the stock producer for many years for Poli and had the entire run of stock things on that circuit.

Understanding the Poli situation, Thatcher is reported to have gotten the idea he might again take hold of the stock production end for Fox by a threat of opening his own stock in opposition. Thatcher's own stock nowadays would mean that he must finance and take the chances on it, instead of Poli assuming that burden as in former days.

It is said that Herschel Stuart, general manager of the Fox-Poli chain, has decided to let Thatcher fool around with his own stocks. Stuart has decided upon other policies for theatres he decides call for another style of entertainment, other than vaudfilms or straight pictures.

LITERATI

(Continued from page 27)

lin for the distribution of picture news and photographs to the German and Austrian press that he receives from Hollywood studios, is said to be profiting heavily. A complaint has been registered with the Wampas from the foreign office of one of the largest picture companies that Miller sells his stuff to publications at a very high price and does not give credit to the studio from where it originated. The complaint declares that his methods of operation greatly hamper the foreign publicity department of the complaining company and Wampas has been asked to make an investigation.

Rascoe's Mag Deferred

Burton Rascoe is reported to have deferred his proposed satiric monthly. No reason known.

Suicide Reason

Another reason why authors may commit suicide. Paris Nights, Philadelphia fiction monthly, pays from $7 to $15 for a story. And authors have to wait until publication.

James Forsyth, formerly in Variety's Chicago office, has started a news service bureau called the Compass News Service and is writing a Chicago column for the Grand Rapids Chronicle and other papers. It is titled "The Big City."

Al Kehher now editing Town Topics, succeeding J. A. Mayer, with the publication for a long while.

New York Chatter

(Continued from page 44)

he had been cleaned out seven times.

For days Groucho has been fooling his family, putting on his golf clothes and then watching the ticker until the close. With him usually are four Jap butlers from nearby homes.

Faroll Bros., brokers, got the palm. Monday morning. While ticker hounds waited all a tremble for trading to start, the firm's market letter concluded, "for the time being we advise caution."

S. & S. Steinway theatre, Astoria, L. I., announced a gala anniversary week. After playing the first half to good business, the management discovered they were celebrating the wrong week.

It's The Graphic

Carroll Pierce, member of Keith's publicity department, has been given a by-line over the Monday vaudeville column in the New York Graphic, afternoon tab.

The column, an eulogy on Keith bills for the week, leads the reading matter on the page, with no more than two or three inches of anything other than Keith advertising and cuts of Keith acts currently in New York houses.

Taken in Chicago

"Ukulele Ike" Cliff Edwards and Johnny Hemp, bandmaster, were victims last week of those Chicago taking ways. Edwards was stuck up and relieved of his belongings. Hamp was the victim for $25 of a blunt racketeer gyp when two hard-boiled yeggs invaded the smart Congress hotel and sharply told Hamp they needed some coin for some reason or another and "advised" Hamp he'd better borrow it if momentarily short. No threats. Hamp took the advice.

Cantor's Book Present

Eddie Cantor bought 300 books from Harper's of his own autobiography, "My Life Is In Your Hands," which he is presenting, autographed, to his friends. The book goes on sale in the New Amsterdam lobby between acts of "Whoopee," with the funds going to his pet charity, the Surprise Lake Camp for his East Side boys from the old neighborhood.

Made Up too Swell

Frank Mazzone, dapper youth representing New York Italian newspapers in the Criminal Courts Building, has long had a yen to wrestle with Thespis. When Frank heard Russell Crouse was withdrawing from "Gentlemen of the Press" he figured it his big chance.

Flanked by a letter of introduction to Ward Morehouse, only one of the authors of the piece, and sartorially resplendent, Frank hiked and hitched uptown but failed to make the grade.

Investigation by his colleagues later told the tale. The swell duds queered him with the cast director, who claimed he was too swell for a newspaper man. Ward Morehouse went in instead.

Rival Chatterers

Louella Parsons, exercising an evident authority in the Hearst system, is reported to have reduced Regina Carewe to the basis of an air mail reporter from the coast. It has left Miss Carewe in the position from the account with a perfect willingness to leave Hearst.

Miss Parsons, one of the leading phantom chatterers in Hollywood, where she is stationed, called upon her colleague and rival chatterer to deliver two carbon copies of the Carewe news dispatches to herself, Louella. This was shortly followed, it is said, by the Hearst executive office advising Miss Carewe to use the air mail, as an economical move, without admitting her news was too fast, for the Hearst papers or Miss Parsons.

So the citadel of the chief chatterer is again secure, in Hollywood.

Falling for Face Lifting

The prevalent face-lifting gag has gotten a hold on the males. Mug-doctors around town report they're reconstructing as many actors as actresses and as many tired business men as shopworn wives.

The old boys have a break on the dames. They grow sideburns to hide the scar.

Mike for a Mike

Mike Goldreyer, Mike Mindlin's partner about five years ago when they produced "The Last Warning," is doing publicity for "This Queen of Sheba." It is Mindlin's new show starring Greta Nissen at $1,000 a week with settings by Lee Simonson.

Nuts Over Mutt

One of the Spanish screen actresses returning to the coast after a good-will tour of Europe had the usual coterie of press representatives at the depot to meet her.

Several news photographers prevailed upon her to pose for them. Among them was a newsreel man, who wished to get an unusual picture, and asked the star to pose with the dog she brought from Europe, but the star claimed she did not care to remove the beast from its cage or disturb it.

When the newsreel man suggested using another dog that happened to be in the crowd, she put up her hands and said: "Oh, no, no, no! If my Fido smelled another dog on my clothes, it would break ees leetle heart."

"Jealous Plays"

"Jealous plays" seem to be growing in popularity by that mob of young women who have found that the "Broadway suicide" scheme has lost out. A couple of jealous play things have been on view lately. One worked and the other may.

A youth from England with his brains nearer his feet was made the biggest chump, but had a return trip anyway out of it. And it brought back the other chump, of course the one who coul' afford it.

The second play looks as though it is double-edged, with two parties to each end. It may wind up in Paris.

As these jealous things must be done publicly to secure circulation and get to the sources aimed for, the idea reaches out for meanwhile snickers.

Mrs. Leslie in for 25 Per Cent

Lew Leslie was broke and stuck for a b. r. to stage a comeback with his now sensational "Blackbirds" revues, two companies of which, on Broadway and in Boston, are cleaning up, with a third in the offing. He propositioned Mrs. Lew to see Uncle and realize some funds on her baubles.

Mrs. Lew thought it would be a cute idea to be formally declared in for 25 per cent of everything for her investment, knowing that Leslie, whichever way it happened, would protect her money. It turned out optimistically and she's collecting.

Suite Now Offices

Marion Davies' former suite in the old Cosmopolitan studios at 127th street and 2d avenue, now the M-G-M synchronized picture studio, has been converted into the private offices of Louis K. Sidney and Major Edward Bowes, including conference room, private projection studio and audition studio.

Miss Davies, when producing prolifically at the Cosmopolitan studios, lived in a large suite.

L. A. Examiner's Special

For the first time in its career the Los Angeles Examiner will publish a special Christmas Jubilee number for which it will solicit screen and stage people for personal advertising as well as other civic and industrial leaders.

Date of publication set for Dec. 24.

Clifford Dowdy is editing Stage Stories, new fiction monthly. Dell Co., publisher.

Chi Treasurers Worried

Chicago, Dec. 11.

Local Shubert house treasurers are looking with apprehension at the removal of two of their fellow workers from Shubert theatres.

Let out are Ralph Grossberg of the Majestic and William Krone, Garrick.

Krone is replaced by Frank Lyons, former manager of the Princess and also treasurer, Milton Schmidt, treasurer at the Garrick, is relegated to assistant.

The report is that the Shuberts wanted to create a job for Lyons. Meanwhile it is also believed that this movement may be the beginning of a general housecleaning of Shubert box office men.

Plays on Broadway

AFTER DARK

Revived Dec. 10 at Old Rialto, Hoboken, N. J, by the Hoboken Theatrical Company.

Match Boy.....Miss E. Howard
Paper Boy.....Mr. C. Howley
Fruit Vendor.....Miss G. Ritchie
Chandos Bellingham.....Mr. G. Hurd
Dicey Morris.....John A. Regan
George Medhurst.....Mr. V. Rich
Tim McSorley, policeman.....Alan Floud
Old Tom.....Arthur C. Morris
Rose Egerton.....Miss V. Gale
Gordon Chumley.....Mr. B. Cass
Eliza.....Marcia Hanan
The Colonel.....Mr. A. Angell
First Marker.....Mr. J. Thayer
Second Player.....Mr. L. Markovyn
Second Marker.....Mr. I. Paul
Battery Ben.....Mr. R. Robinson
Area Jack.....Gilbert Squarey
Jem } Blackface Minstrels { Mr. A. Kneerim
Jack } Blackface Minstrels { Mr. J. Thayer
A Maid.....Miss E. Evans
Chairman.....Mr. L. Bolton
A Marker.....Mr. Jo Leon
A Pianist.....Miss E. Howard
A Soubrette.....Miss G. Ritchie
A Player.....Alfred Burke
A Player.....T. Kilmartin
A Player.....Mr. F. Hart
A Waiter.....Mr. C. Ashton

SYNOPSIS

ACT I Scene 1. Grand Central Station, Harlem R.R. "Let us keep our word to the dead." (Mr. Cass will sing "Gentle Annie" after this scene).

Scene 2. Geo. Medhurst's lodging near Five Points. "Tonight we may be parted forever."

Scene 3. Silver Hell gaming house, on waterfront. "Then I am free from fear. Oh, that is worth all the rest."

Scene 4. Exterior of the same street near the river. Neither maid, wife nor widow.

Scene 5. North River piers near Barclay street. "Stand back, I am here." (During this scene Mr. Kneerim and Mr. Thayer, the blackface minstrels, will introduce their famous ballad, "The Little Old Log Cabin in the Lane.")

ACT II Scene 1. Under the railway viaduct, Hoboken. "It is my little Fannie." (After this scene the blackface minstrels will sing "Buffalo Gals.")

Scene 2. The Lilacs, Montclair. Garden arch. "Nor I of you, Richard Keatchwell." (After this scene Mr. Cass will render "Twinkling Stars Are Laughing, Love.")

Scene 3. Green chamber, The Lilacs. "I cannot love you, for another image is in my heart."

ACT III Scene 1. Germania Garden Music Hall, Hoboken. (During this scene the following selections will be sung: "We Never Speak as We Pass By," by Mr. Bolton; "Up in a Balloon, Boys," and "Only a Little Dirty Girl," by Miss Ritchie; "Oh, Fred, Tell 'em to Stop," by Mr. Bolton, with a specialty dance by the blackface minstrels; "Mama, Have You Heard the News," ensemble.

Scene 2. Wine cellar under the Germania Garden. "Is there no escape from this place?"

Scene 3. The Lackawanna Tunnel. The most novel mechanical effects ever seen on the stage. The Monster comes.

ACT IV. The Green Chamber, The Lilacs, Montclair. "The Gates of Justice."

Seidling over to Hoboken Monday night was more than worth the easy journey, because Morley, Throckmorton, Gribble and Milliken brought from the archives a 60-year-old melodrama and their company played it as originally intended. Usually the boys run their stock revivals for two weeks, but "After Dark" or "Neither Maid, Wife Nor Widow" will run three weeks. In Monday's papers Morley and his gang advertised the attraction as "our sensational holiday anomaly," also saying "Cherish this precious memo. You know perfectly well we can't afford to advertise often."

They literally dug this one from the files. The only script they could find was in the public library and photostatic copies were secured. That cost $40, and because so the first 10 rows opening night were raised to $2. Ordinarily the top price is $1.25.

The programs were dated "December 10, 1868," recalling when Dion Boucicault's "After Dark" first found its way over here in adapted form. Curiously enough, the Germania Garden Music Hall, Hoboken, a scene in the play, was about on the site that the Rialto occupies now. The programs are rather antiques, set in wood type. Mention of the Lackawanna tunnel brings the show closer to Jerseyites.

The premiere lasted till midnight, a sort of dress rehearsal and the show ran through for the first time. Morley promised to have the performance must faster, otherwise there would be a protest from the cafe men nearby. About the latter. Several were on the point of shutting down until the literati raided the Rialto. Now they are all doing business, the old theatre having revived the street, it seems.

Christopher Morley is perhaps the most valuable member of the author-artist-managerial group. He comes before the curtain and talks to the customers. Monday he appeared with a prolog, written by him in rhyme, and that hasn't been done for a million years. His jingle explained the curtain and its crest. Some of the lines were funny: "But humble as we are, we have our pride, One night we hung the S.R.O. outside." Then again: "Whether you come for drama or for beer." That is the tip-off to foam hounds. If ever the boys get the mob coming over from Broadway, the Rialto will be a clean-up. Monday it was fairly good downstairs, with a few in upstairs, but they claimed the business was twice as good as usual first days.

W. A. Brady once did "After Dark" and, of course, the boys had to ask him for permission. The rescue of Gordon Chumley by Old Tom just as the engine is bearing down on the drugged fellow brought a howl of laughter. They timed the curtain just right, bringing it down as the train thundered on, and they wouldn't give 'em a second look, either. Right. And did they laugh when Tom cried: "It is my child," and then they cheered.

Nearly all the painted drops were newly done by Cleon Throckmorton, some others being dug up around the house. Henry Wagstaff Gribble directed and a larger cast than they ever expected to use at the Rialto went through the scenes exactly as instructed. There was plenty of color in the beer garden scene, with its women, entertainers, old songs and then the drammer.

Some of the acting stood out, Arthur C. Morris doing Old Tom excellently. G. Hurd and John A. Regan were the villains. Marcia Hanan played Eliza well. L. Bolton had to encore "We Never Speak As We Pass By." Miss G. Ritchie looked the part of a dance hall soubret.

The program carried a warning dug up from the old Rialto programs. It was: "It is earnestly requested that the patrons of this theatre refrain from eating peanuts, as it mars the performance and annoys the audience."

"After Dark" and Hoboken make a lark. As Morley puts it: "Here free from Mazda Lane's monoxide scent," you'll have an evening really well spent. *Ibee.*

ANGELA

Musical comedy in three acts presented by the Shuberts at Ambassador Dec. 3; book adapted from Capt. Robert Marshall's "A Royal Family," by Fanny Todd Mitchell; score by Alberta Nichols; lyrics by Mann Holiner; book staged by George Marion; dances by Chester Hale.

Duke of Berascon.....Gattison Jones
Louis VII.....Eric Blore
Margaret.....Audrey Maple
Queen Ferdnande.....Alison Skipworth
Countess Carini.....Meeka Aldrich
Baron von Holdenson.....Oscar Figman
Grand Duke Hubert.....Florenz Ames
Princess Angela.....Jeanette MacDonald
Bijou.....Peggy Cornell
Servant.....James Ray
Count Bernadine.....Roy Hoyer
Phileon Button.....Gus Alexander
Mr. Sneckkenberger.....Arthur Cole
The Girl from London.....Jane Manners
At the Pianos.....
Ralph Rainger and Adam Carroll

Before coming to town this Shubert musical was known as "The Right Girl." "Angela" is the much better title for its sugary story. As a show it is diverting in spots by virtue of its players, but too often the performance is lethargic.

"Angela" based on comedy of other years, "A Royal Family," which has to do with regal characters and is in no way related to "The Royal Family," the Broadway hit of last season now on tour. The book could hardly be sprightly, which is why the critics picked on the show. Seems old-fashioned in these days.

The lovely Jeanette MacDonald is a joy as "Angela." Graceful, pretty lithe, she is a stage thoroughbred Good thing she has plenty to do otherwise the show would be considerably more lacking than it is Miss MacDonald has quite a running mate in Roy Hoyer. They make a corking couple.

A new name has supplied the score. There are several pretty tunes but stand-out numbers are doubtful. Two pianists, Ralph Rainger and Adam Carroll, highlight the best of the numbers, playing in the pit. That's an idea originated by other producers. "Love Is Like That," led by Miss MacDonald; "I Can't Believe It's True," duetted by Miss MacDonald, and "Regal Romp," trio and ensemble number, sounded best.

The story is spotted in the mythical kingdom of Arcacia. The treasury is low and there is a threat of trouble with another country. So it is up to Princess Angela to marry a neighborhood prince. Into her life comes Count Bernadine, friend of her uncle just back from Paris to recuperate. There are objections to the love affair by the king, the grandmother queen and so forth. Suspicion the count is not. That proves to be so. He happens to be the prince whom it was planned the princess should marry. Nice enough as a romance but that's about all.

Florenz Ames supplies some fun, playing the uncle, a grand duke who likes his women but getting a. k. Eric Blore plays the king, the character being limited in its comedy scope. Amusing in exchanges with Alison Skipworth, his queen mother These characters are really travesties. Peggy Cornell and Gattison Jones are number leaders. Doing well in a dancing way.

Performance is overtime for a show of its kind, with story being strung out too much. Fair production and some attractive ensemble toe work by the Hale girls.

At $4.40 top "Angela" did not impress as measuring up to the standard necessary for current musical show competition. Cut rates may keep it going for a limited period. *Ibee.*

WHOOPEE

Ziegfeld production, starring Eddie Cantor, with Ethel Shutta and George Olsen featured. Opening Dec. 4 at New Amsterdam, New York—$6.60 top. Musical comedy in two acts and 10 scenes, authored by William Anthony McGuire [based on Owen Davis' farce, "The Nervous Wreck"], with music by Walter Donaldson and lyrics by Gus Kahn. Joseph Urban did the scenes, Seymour Felix the dances, McGuire staged the dialog, and John W. Harkrider is responsible for the costumes. Gus Salzer, musical director.

Leslie Daw.....Ruth Etting
Pearl.....Olive Brady
Betty.....Gladys Glad
Mabie.....Josephine Adaire
Estelle.....Jean Ackerman
Alice.....Adele Smith
Irene.....Katherine Burke
Virginia.....Myrna Darby
Lucille.....Muriel Finley
Vivian.....Freda Mierse
Judson Morgan.....Louis Morrell
The Padre.....Frank Colleti
Jim Carson.....Jack Shaw
Pete.....Frank Frey
Joe.....Bob Rice
Jack.....Jack Gifford
Mary Custer.....Ethel Shutta
Sheriff Bob Wells.....John Rutherford
Sally Morgan.....Frances Upton
"Brand Iron" Edwards..James P. Houston
Henry Williams.....Eddie Cantor
Wanenis.....Paul Gregory
Black Eagle.....Chief Caupolican
Jerome Underwood.....Spencer Charters
Chester Underwood.....Albert Hackett
Timothy Sloane.....Jack Shaw
Harriet Underwood.....Mary Jane
Andy Nab.....Will H. Philbrick
Morton.....Bob Rice
Ma-Ta-Pe.....Sylvia Adam
Comulo.....James P. Houston
An Indian.....Edouard Grobe
Tejou.....Jack Shaw
Yolandi.....Tamara Geva
Eleanor.....Olive Brady

Stetson Boy Dancers

Harold Ettos, Bill Erickson, Charles Mayon, Gil White, Tom Hughes, Joe Minitello, Buddy Ebson, Jack Lewis.

Modernistic Ballet in Black

Madeline Dunbar, Dorothy Flood, Eleanor Hunt, Olga Loft, Agnes O'Laughlin, Marion Roberts, Lillian Ostrum, Dorothy Brown.

Gypsy Joe Dancers

Agnes Ayres, Mabel Baade, Elsie Behrens, Dorothy Brown, Mary Coyle, Madeline Dunbar, Dorothy Flood, Muriel Gray, Elenor Hunt, Louise Joyce, Alga Loft, Wynne Lark, Gwendolyn Milne, Elaine Mann, Pat O'Day, Connie Owens, Agnes O'Laughlin, Dorothy Paterson, Rita Riecker, Marion Roberts, Bobby Weeks, Marie Conway, Lillian Ostrum, Ann Brown.

Ziegfeld Glorified Girls

Gladys Glad, Jean Ackerman, Myrna Darby, Hazel Forbes, Muriel Finley, Catherine Moylan, Adele Smith, Josephine Adaire, Peggy Bancroft, Betty Dumbris, Meredith Howard, Yvenne Hughes, Frieda Mierse, Valerie Raemier, Betty Gray, Jerry Rogers, Helen Walsh, Ruth Downey, Lillian Knight, Colette Ayers, Mabel Baade, Elsie Behrens, Dorothy Brown, Mary Coyle, Madeline Dunbar, Dorothy Flood, Muriel Gray, Eleanor Hunt, Louise Joyce, Olga Loft, Wynne Larke, Gwendolyn Milne, Elaine Mann, Patsy O'Day, Connie Owens, Agnes O'Laughlin, Dorothy Patterson, Vera Riecker, Marion Roberts, Bobbie Wellsley, Marie Conway, Vivian Hall, Frances Guinan, Helen Lehigh, Pauline Ray, Lillian Ostrom, Ann Brown.

Gentlemen of the Ensemble

Harold Ettus, Frank Erieson, Charles Mayon, Gil White, Tom Hughes, Joseph Mintello, Buddy Ebson, Jack Lewis, Bob Forte, Edward Nadeau, George Huntington, Jack James, Irving Ross, Tom Leventhal, David Labrie, Matt Webster, Don Hudson, Sam Bunin, Charles Pettinger, Waldo Roberts.

Eddie Cantor in almost anything is worth $5 or $6, and with a glorified musical comedy like "Whoopee" the $6.60 scale is a bargain.

It's a show that has everything and should prove the "Abie's Irish Rose" of musical comedies, at least as far as longevity is concerned, if not plenitude of touring companies. For the show, despite its sterling ingredients, is all to the Cantor Without that particular satellite it might be something else again. To pursue the parable, it's a musical that should appeal universally.

Cantor outdoes himself as "The Nervous Wreck" of a hero (McGuire borrowed the plot from Owen Davis' comedy of that name), and obviously pars his librettists' contributions by his own material. It's easy to perceive that the brightest Cantorian moments are derived from his own creative material.

Ethel Shutta, as the star's stage-nurse and amour, is excellent, looking great and singing and dancing ditto. This marks Miss Shutta's first return since "Louie the 14th" at the Cosmopolitan three or four years ago.

Paul Gregory, the juvenile [subject of some litigation between Ziggy and Arthur Hammerstein, who brought him to attention in "Golden Dawn"], really proves he is unique as a male lead. At first blush the court's legal opinion that Gregory, a $300-a-week principal when with Hammerstein, was unique, seemed awry, but a sample of his stuff under Ziegfeldian glorification lends a new aspect to it. He injects a dramatic earnestness in his work and sings robustly in a manner that will make him a musical production outstander before many seasons. Ziggy sent out a press blurb that he paid Hammerstein $25,000 for the juv's release. There was a cash settlement, but nothing like that sum.

Frances Upton, singing and dancing well, presents a charming picture as the ingenue. John Rutherford was the sheriff-villain who pursued her into the arms of the pseudo-redskin Wanenis (Gregory). Rutherford's interpretation of the hard-boiled but amorously inclined sheriff was dramatically impressive.

George Olsen and his crack orchestra, playing in the pit throughout, augmented by extra strings, etc., has too little to do as a specialty. They are importantly introduced toward the finale in a Halloween party set on a moving platform, but more was expected of them. Neither the band as a unit nor the trio does anything in specialty, with the result that Cantor, perched on the moving platform, which comes down to the footlights, tells the audience to go on home. They remain seated, in seeming anticipation of more. The possibility is that, despite the length of a show which raises at 8.20 and winds up at 11.25, Olsen will have to give 'em something extra. He should.

That finale itself is a neat intimate touch. The moving platform with the band thereon comes right down front; the barrier is raised, Cantor does some glad-handing and helloing across the foots, as do the rest of the principals, and while ostensibly playing the show medley for the exit music the audience sticks good-naturedly.

Ruth Etting, of the principals, looks nice and sings well, including her own "Love Me or Leave Me" as an olio specialty. Some of her costumes were striking, particularly the first, as the movie actress, and later in the colorful gypsy flash.

It was here that the unique danseuse, Tamara Geva, first appeared with a distinctive Romany terpsichorean creation. In the second half she led a modernistic ballet in black (staged by herself), equally noteworthy.

Among the specialty dancers little Mary Jane, succeeding Ruby Keeler, who blew in Pittsburgh, clicked twice in a couple of opportune spots. There were two or three others preceding Mary Jane, prior to her advent, all doing nicely, but Ziggy, recalling her from the flop, "City Chap," pressed Miss Jane into service.

On the ensemble dancing, Seymour Felix's masterful staging is one of the shining creative highlights of this Ziegfeld production. It is doubtful if Felix ever acquitted himself as he does in "Whoopee" and it is equally doubtful if he ever had such a wealth of talent to work with.

Particularly in that Stetson dance flash did Felix begin to assert himself. Miss Shutta, supported by the quartet from Olsen's band (Fran Frey, Bob Rice, Bobby Borcia, nee Borger, and Jack Griffith), all of whom, incidentally, have developed quite some as legit troupers and speakers of lines, particularly Frey and Rice, led a Stetson hat ensemble. It plugs the chapeaux maker who is also program-credited for those 10-gallon sombreros. This leads into the cowboy-girl dance, with a hat routine which rates, individually, as the best of the new season's ensemble creations.

It was after this specialty that Eddie Cantor, under cork (legitimately worked in through plot sequence), pulled a "singing waiter" specialty. He opened with "My Blackbirds Are Bluebirds Now," done in a canter in typical Cantor style, and also clicked with Walter O'Keefe's lyric burlesque, "Ever Since the Movies Learned to Talk."

Cantor's first solo number was "Makin' Whoopee," later doubling with Miss Upton in "Until You Get Somebody Else." These two will step out as will Miss Shutta's "Come West, Little Girl, Come West," particularly well done. The accredited hit is "Red, Red Rose," the ballad theme by Gregory. A fifth possibility, the fast "Go Get 'Im," also, in time, will assert itself.

Walter Donaldson's score is consistently tuneful and surprisingly musicianly and distinctive for such a dyed-in-the-wool pop songsmith. Like much of Gershwin's and Kern's music, Donaldson has emulated them in producing a score that will improve with age and which can stand repetition. It is fortunate, also, for everything concerned, that there are so few opportunities for reprise, because "Whoopee" will be hereabouts a long, long while.

Chief Caupolican as Gregory's Injun chief father, gets his dramatic innings in the forepart of the second act, where his Mojave tribe is making teepee. The gorgeous Urban set with his mountainous motif, the symbolic Black Eagle perched aloft on his nest, the steep mountain-

(Continued on page 54)

"CINDERS"
"MERRY, MERRY"
"THE PATSY"
"THE GHOST TRAIN"
"APPLESAUCE"
"ALL DRESSED UP"
"SPRING FEVER"
"THE KISS IN A TAXI"
"THE MATRIMONIAL BED"
"THE LEGACY"
"THE PELICAN"
"THE BARKER"
"MY GIRL"
"SHALL WE JOIN THE LADIES"
"THE GIRL FRIEND"
"ON APPROVAL"
"THE WEAK WOMAN"
"SINNER"
"LOVE IN A MIST"
"THE NOSE"
"BLOOD MONEY"
"MERRY GO ROUND"
"AREN'T WE ALL"
"ALIAS, THE DEACON"
"NO, NO, NANETTE"
"CRIME"
"THE GREEN HAT"
"TWINKLE, TWINKLE"
"CASTLES IN THE AIR"
"KEMPY"
"IT IS TO LAUGH"
"WINDOW PANES"
"IF WINTER COMES"
"CARAVAN"
"MARCH HARES"
"BABES IN THE WOOD"
"LA GRINGA"
"THE SPRINGBOARD"
"MY PRINCESS"
"JUST FANCY"
"EXCESS BAGGAGE"
"RELATIONS"
"THE TRIAL OF MARY DUGAN"
"THE SHANGHAI GESTURE"
"THE WOMAN DISPUTED"
"JUST A MINUTE"
"JEALOUSY"
"CRASHING THRU"
"SKIDDING"
"CROSS MY HEART"
"HELLO YOURSELF"

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Plays on Broadway

(Continued from page 52)

side and splash of lights and colors, is a beautiful thing to behold.

When Ziggy puts 'em on they sure are put. Ziegfeld, with his expert admixture of Cantorism, Urbanism and all the other isms, has outdone himself. That goes also for the usual ensemble of glorified Ziegfeldian beauts.

It's not a matter of how long "Whoopee" will stay on Broadway this season but how, how many seasons. It should pretty well approach two years on Main street if Cantor can hold up and not be lured by movietone shekels for morning work at the expense of his health. *Abel.*

SINGING JAILBIRDS

Radical drama in three acts by Upton Sinclair. Staged by Em Jo Basshe. At Provincetown Playhouse, Dec. 6.

Red Adams.....Grover Burgess
District Attorney.....Edmund Forde
Joe Gunther.....Herbert T. Bergman
Matt.....Donal Harrington
Gil.....Samuel Schneider
Jerry.....Douglas Krantzor
Pete.....Lionel Stander
Sanper.....Fred Boardley
The Dominie.....Charles Kuhn
Jake Apperson.....Lionel Ferrend
One Lung.....Samuel Schneider
Nell.....Nellie Gray
A Voice.....Doris E. Troutman
Muriel.....Charlotte Buchwald
The Bailiff.....Lionel Ferrend

Upton Sinclair is interesting among American writers for the persistence and vehemence of his crusading. He has been denouncing, exposing, arguing, ridiculing and sassing for 20 years or more without losing a whit of his zeal. He is still able to espouse such forlorn hopes as "One Big Union" and work himself into a lather because business men don't care for I. W. W.'s.

"Singing Jailbirds" is a typical Sinclair tract against capitalism. Sometimes he writes articles, sometimes novels, occasionally drama, but always the theme is the same with Sinclair. The workingman is being exploited. The master class are blood suckers. It requires emotional stamina to maintain moral indignation in a state of white heat for long periods, and while Sinclair becomes more and more peeved about everything, his auditors are just a tiny bit prone to become more and more bored.

As a play, "Singing Jailbirds" is heavy with impressionistic devices. It is the story of an I. W. W. agitator cast into the "hole" of a Los Angeles jail and kept in solitary confinement on bread and water. It is carefully emphasized that the bread is white and contains no mineral matter, thereby insuring the rotting of the man's teeth, the dropping out of his hair, and the general undermining of his vitality. Gradually the wobbly goes crazy, his wife fellow workers and others coming to him in his delirium. He visualizes his trial as a monstrous farce conducted by a prejudiced, cobwebby old fool of a judge with a prattling, useless defending attorney, and all the cards stacked.

There is a certain amount of tension and power. Imagination has gone into the staging. It is frequently a convincing x-ray of a human mind in torment.

George Burgess is real and plausible as the martyred idealist. He is constantly on the stage from the first curtain interpreting the flaming bitterness that has characterized everything Sinclair has written since he first uncovered the meat-packing scandals in Chicago.

I. W. W. battle hymns, including "Hallelujah, I'm a Bum," are sung at intervals, forming a refrain or motif against which the railroaded human lives and dies in his jail hell. Should have a long run in Moscow. *Land.*

Women of the Night

(YIDDISH)

Melodrama in four acts and prolog. Presented by Max Gabel. Written by William Siegel. Directed by Max Gabel. Starring Jennie Goldstein at Max Gabel's People's theatre, Dec. 9, $2 top.

Simon Drucker.....David Popper
Sophie, his wife.....Jennie Goldstein
Lillie, their child.....Elinor Housman
Yechiel Fiedler.....Jacob Hochstein
Mariasha.....Saiche Schorr
Osher Mendel Bebzag.....Charlie Cohan
Dave.....Morris Krohner
Eva Berger.....Janet Paskevitch
Bertha.....Frances Sincoff
Shlemiel Shlemielson.....Simon Wolf
Joe, the gangster.....David Yanover
Lillie, 10 years later.....Goldie Lubritsky
Tramp.....Meyer Scher

"Women of the Night" runs for over three hours, consisting of four acts and preceded by a prolog. The audience remains rooted, the tumultuous jabbering for once becomes stilled, faces depict the self-same emotions surging through the spectators as through the players on the stage, and the entire self-contained little world seemed to be so deeply wrapt up in the pulsating lives of the band of talented actors that the mere whisper of dialog in some of the scenes enacted carried the same powerful echo into every corner that a full-voiced intonation would have given.

It is a play palpably untrue to life, stupidly exaggerated and perverted, attempting to preach morality through the medium of filth, yet anyone understanding the language may be defied to leave the theatre before the very last word has been spoken, the last movement made.

There is magic in this direction, a mastery over audiences that is unbelievable. Gabel's uncanny power in enslaving the attention of his patrons, enmeshing every thought until every mind is but a blank, keyed only to receive and relay the message of the drama, is unsurpassed. Men sob, women weep, the perennial flapper jabs another coat of color over her pale, tear-stained cheeks, while Jennie Goldstein cries and raves, denounces and moralizes, strides and crawls, in turn, on an ordinary wooden stage which seems to leap to life at the touch of her feet. This is showmanship.

The rafters of the 62-year-old theatre tremble again with excitement. The drabness of the bare walls and the delapidated house are forgotten.

As is usual with productions in this theatre every play is similar to the other, yet each is different and always appealing. Without ruination, which must be carefully drawn out and presented through five or six sets of scenery, there is no show. Some gal must be ruined during the evening or at least refer to it on first appearance. This in itself is not considered either interesting or unusual in the least to members of this audience. Here is an audience interested in details. Specific, detailed description showing how these things happen form the basis of interest.

This presentation opens with a striking admonition to married men to lay off strange frails. In the prolog the tattered, bent, punchdrunk tramp delivers himself of a lecture in a hoarse, gasping voice. The opening act is mild, merely outlining a domestic disagreement. For a few moments there is a groundless fear that, after all, the play would turn out to be only another innocuous, common story of that type. But the second act brings on the apartment-dweller, the evil vamp who brings ruin to men, a mythical creature, who gets boys to draw savings from the bank and hand them to her for safe-keeping. Janet Jaskevitch does it well.

And the third act—wow! White slavers, drug traffic in a night club used as a blind for the nefarious trade. The menace, Little Joe (David Yanover), gloats over his past deeds, jokingly explains to Bertha how he gets the girls and beats them up if they won't listen to reason. A delicious shudder runs through the audience. It can positively be felt, its that kind of a shudder. To make sure they get it Little Joe repeats the details of the ruination process twice, and later on, once again.

Then comes the case in hand. It's poor little Lillicoo, the daughter of the mother who was wrongly sent to jail for 10 years through a shooting in the apartment kept for the other woman by her husband.

Lillicoo, as she is referred to by mama, is brought into this den by Little Joe. He finally hands her the k. o. drops and carries her into another room. But Mama, an old, grey-headed woman, washing the floor in the club, wise to the general plans, stops everything, though unaware the girl is her child.

The producer of this play has also shown excellent judgment in choice of feminine support for Miss Goldstein. This is probably the first time that the vamp in a Yiddish theatre hits the scale under 300. Surprisingly too, the girl in this part, Miss Paskevitch, also makes a fine appearance. But Goldie Lubritsky, as Lillicoo, is the most astonishing addition. It is somewhat difficult, after so many East Side productions, to reconcile attractiveness and natural stage speaking qualities in women on the Yiddish stage. Miss Lubritsky, in a difficult, precariously drawn characterization, never overemphasizes her lines, doesn't overplay, and looks the type of the college bred girl of the quieter kind. Also way, way under 300. Comparatively a lightweight, while Miss Paskevitch is in the featherweight class.

Far the best dramatic entertainment on the East Side. *Mori.*

Sardi's Staircase

Shuberts give and take. They're building a staircase gratis for Sardi in his 44th street restaurant but are taking away enough corner space for a small ticket-brokerage store in the building at 234 West 44th.

If it becomes a ticket office, as contemplated, it will place two such stores on either side of the entrance to Sardi's, both in the same office structure.

Sardi decided on the staircase to lead from the downstairs restaurant up to the canopy room. Heretofore, one had to take the office building elevator outside to go upstairs.

Inside Stuff—Legit

(Continued from page 47)

theatre honored include the name of Alex Yokel who didn't know that it was all about. The publication explained that, saying Yokel was a new producer. He did have a piece of "The Song Writer" which Georgie Price produced on his own early this season. The show flopped about in the 48th Street for a time, then Yokel returned to advance agenting.

Others of the theatre cited are David Belasco, Aline Bernstein, Eddie Cantor, Philip Goodman, Ben Hecht, Theresa Helburn, George S. Kaufman, Lawrence Langner, Samson Raphaelson and Lee Simonson.

Regarding the opening of "Front Page" on the Coast is a story that many a picture juvenile has been trying to angle himself into the Lee Tracy role.

Glenn Tryon, Universal, wanted to get loose long enough to do it but the Laemmle organization refused because of his assignment on "Broadway." Ben Lyon, formerly in legit, is another reported having a yen to play the reporter.

George Lefty Miller has received one-third of a $400,000 estate left by his uncle, Arthur E. Miller, who died about six months ago. The latter was a company manager handling major musical attractions for Comstock and Gest, Charles Dillingham and other producers and his wealth was unknown to Broadway associates. He started as a purser on a Mississippi steamboat. Later when in show business he quietly made realty and stock investments. He was unmarried.

Lefty intends producing. He was concerned with several production tries a season or so ago. His father was Fred Miller, a composer.

Jeanne Eagels' protest to Equity over her suspension appears to have been abandoned by the star. She has been engaged for another two talkers by Paramount for whom she was the lead in "The Letter." The picture engagements will occupy Miss Eagels until next autumn at which time her suspension expires. Sam H. Harris will then present her in a drama.

Picture Possibilities

"Back Here"—Favorable

"BACK HERE" (Brady and Herk, Klaw theatre).

This melodramatic comedy may click as a program film if war action, about which it talks, starts it off; not that this is a novelty, but with that background the loves, miseries and heroisms of the wounded soldiers shown in this yarn should register powerfully.

Worth looking at for manufacturers of old-style movies. *Lait.*

"Holiday"—Favorable

"HOLIDAY" (Comedy, Arthur Hopkins, Plymouth).

Brightly written comedy dependent on dialog. If developing Broadway rep ought to become worth while for pictures. *Ibee.*

"The Age of Innocence"—Possible

"THE AGE OF INNOCENCE" (Miller, Drama, Empire).

Dramatized from Mrs. Edith Wharton's novel, play is dull and action less and a flicker version is just as likely to be. Greater screen latitude might produce something better and prompt special continuity adaptation in view of the novel's prestige. *Abel.*

"Making Whoopee"—Favorable

"MAKING WHOOPEE" (Ziegfeld — Musical Comedy — New Amsterdam):

This one's a cinch for a talker with Eddie Cantor, its stage star, repeating the idea as with "Kid Boots." Cantor made the latter as a silent feature for Paramount.—*Abel.*

"Wings Over Europe"—Unfavorable

"WINGS OVER EUROPE" (Theatre Guild, Martin Beck theatre).

Not a twinkle here for movies of any sort. Non-woman cast, unsympathetic theme of a crazy boy who discovers a medium to destroy the world and is knocked off. Hopeless. *Lait.*

"Angela"—Unfavorable

"ANGELA" (Musical Comedy, the Shuberts, Ambassador). A thin story and nothing special to call for picturization. **Ibee.**

WILLIAM MORRIS, CHAIRMAN

William Morris has been appointed chairman of the theatrical division of the New York Tubercular League.

This association issues the seals and stamps now purchased throughout the country.

Jamaica Opens Dec. 24

The new Subway theatre at Jamaica, built by Hurtig & Seamon, is to open Dec. 24 with an attraction booked out of the Shubert offices.

J. J. White will manage.

JULIAN ELTINGE ILL

Boston, Dec. 11.

Julian Eltinge did not open at the Keith Albee here, through illness (grippe). He is at the Malden Hospital, with hi sphysician advising he cancel all engagements.

The K-A bill ran without a headline.

WANTED—ROAD ATTRACTIONS
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EVELYN HOEY
"GOOD NEWS"—LONDON

Nan Halperin
KEITH-ALBEE CIRCUIT

Tin Pan Alley's Tune and Word Makers Mostly West, Wondering, Like Others

Los Angeles, Dec. 11.

Tin Pan Alley is moving to Hollywood.

Since the coming of talking pictures the film capital has become the new "blue heaven" for the song writers.

A year ago scarcely a tune maker on the coast. Today a flock of names are here and more are coming every week. Now as many lyric and melody builders of reputation on the west coast as in the east.

Many of these were engaged east by film producing companies, but many others have come out to free lance.

The theme song idea started it.

Some of the song writers have already come and gone. Producers are floundering through this problem, as they are every other phase of talking pictures which brought them plenty of puzzlers without warning. They are experimenting all along the line.

In the main the tunesters who have flopped have been the hot jazzists, who found themselves stumped when called upon to turn out sentimental love themes heavy enough to carry a big picture.

But the market is definitely here for all who can make the grade and, admittedly, should be more important a year from now than at present.

Bills to Limit Radio Station Power Go In

Washington, Dec. 11.

With the second session of the 70th Congress just getting underway both Senator Dill and Representative Davis have introduced companion measures in the Senate and House to hold all stations to no more than 10,000 watts power, except for experimental purposes and only after midnight and before six in the morning.

Both of these legislators were active in framing the radio control law.

Another affecting broadcasting comes from Representative Huddleston who wants to make radio a public utility and subject to interstate commerce control.

GROSSMAN LEWIS FIRM

Chicago, Dec. 11.

Bernie Grossman and Eddie Lewis have jointly gone into the music business on their own.

They have taken space in the Woods building.

The Outstanding Song Hits from the New 1928 Earl Carroll's "Vanities"

"Blue Shadows"
"Once in a Lifetime"
"Raquel"

Sing Them—Play Them—Buy Them

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3 Big English Music Publishers May Merge

An amalgamation of the three outstanding British music publishers, conferring in New York city, will save the firms of Lawrence Wright, Francis, Day & Hunter and Campbell-Connelly a gross of $500,000 per annum, it is estimated, through the elimination of act payments, gratuities for radio plugs and all the other evils which the American music experienced some years ago.

Wright, representing his own firm, John Abbott of F-D-H, and Jimmy Campbell of C-C, are in New York discussing the feasibility of a merger into a parent organization.

The underlying objective to fortify themselves against an occurrence such as is being experienced by the contemporary American music men where powerful cinematic interests, bankers, and others, are stepping in to assume control of the music publishing field. The proposition of synchronized sound pictures is also a momentous one in Great Britain, as it is here.

The merger of these three publishers is along the same lines which have been discussed by the 10 leading American publishers. There was one proposal for these 10 leading firms to sell all their copyrights to the Radio Corporation of America for $20,000,000, part cash and the rest in equivalent stock in the RCA. The need of the electrical companies for exclusive musical copyrights lends new importance to the music publishing business.

Wright paid Spier & Coslow, newcomer among American music publishers, $25,000 for the foreign rights to their catalog for two years. This is a minimum guarantee.

Campbell, Connelly Company, two years ago, when the firm started, gambled with Spier & Coslow for $1,000 for the same rights, including the rest of the world outside of the United States and Canada. Campbell-Connelly offered $5,000 for the same rights Wright paid $25,000.

Paul Specht Gets Plum In Inauguration Event

Washington, Dec. 11.

Paul Specht will have a 40-piece orchestra here for the Charity Inaugural Ball. This ball for the past several inaugurations has come close to filling the void left when the incoming Presidents have banned the official gathering.

Specht was selected by the Hoover-Curtis Club of New York. Ed. Gordon and his Palais Royal orchestra will be on hand also through the Hoover-Curtis outfit.

Specht was here last week along with Matthew Quay Glaser, campaign manager for Curtis, when all details were set.

Ball will be held either in the 6,000 capacity auditorium or at the Mayflower hotel.

"SHOW BOAT" FILM SONGS

Los Angeles, Dec. 11.

Billy Rose completed the lyrics and music for three songs to be used in Universal's screen version of "Show Boat." Titles are "Magnolia," theme waltz; "Shoes Make Me Walk," negro spiritual, and "I'll Never Love Anyone Like I Love You."

All three will be published and recorded to exploit the picture.

Snowden, Banjoist, Indicted

Washington, Dec. 11.

Elmer C. Snowden, colored banjoist, charged with non-support of his minor child, Christine Snowden, has been indicted here.

Snowden's wife, professionally Gertrude Wells, had a warrant sworn out for him.

Snowden was formerly with the "Rang Tang" orchestra. Miss Wells also had her own orchestra several years ago.

PETRILLO RE-ELECTED

Chicago, Dec. 11.

With no opposition ticket running, James C. Petrillo was re-elected president of the Chicago Federation of Musicians for his seventh term.

Am. Soc. Protected

The American Society of Composers, Authors and Publishers is protected for at least four years more against the possibility of losing the 10c. per seat per year income from picture theatres through the continued wiring of the houses because of contractual provision.

When the American Society closed with Western Electric and Photophone, the agreement specifically provided that the new agreements were contingent on the continued payment to the A. S. C. A. P. of the 10c. seat tax which is the bulk of the society's income.

JURY VINDICATES JERRY VOGEL'S CLAIM

Awards Exploiter Full 25% of Sheridan's Proved Song Profit

That Jerry Vogel's award of $23,000 agaisnt Frank Sheridan over the now famous "Marcheta" song case was thus limited is explained only by the absence of documentary proof to establish any greater claim by the song exploiter.

The records of foreign rights' royalties, mechanical royalties and some sheet music established Sheridan's earnings of $92,000 net on "Marcheta," of which Vogel was entitled to one-fourth. The greatest bulk of the sheet music income was undetermined because of the destruction of the records and books for the high peak years of John Franklin (Sheridan's) Music Co.

Frank Sheridan, or John Franklin Sheridan as is his full name, was alleged to have made $400,000 on "Marcheta," a flop manuscript which he purchased from Victor L. Schertzinger, picture director and songwriter, for $50 in 1913. It lay dormant until 1918 when Vogel, expert music man and now the head of the Plaza Music Co.'s popular department, saw its possibilities and induced his friends, such as Vincent Lopez, Ben Bernie, Fred Waring, Eddie Elkins, et al., to lend their co-operation to plug "Marcheta" into the big hit it became.

Frank Sheridan, as he calls himself professionally, being a quondam legit and picture actor (latterly working in Hollywood), was all appreciation to Vogel for his perspicacity in making a hit out of a dog manuscript. He had ceded Vogel 25 per cent. of the profits and had already deposited almost $11,000 to Vogel's account, but stopped further payments.

In total, now, Vogel will have realized about $33,000 for his efforts in making almost a half million dollars for Sheridan. Vogel sued for $100,000 of this, crediting $11,000 and claiming $89,000 due, but owing to the missing records the jury before Justice Henry L. Sherman in N. Y. Supreme Court had nothing to base their award on excepting the subpoenaed books of the Victor and other mechanical companies; the $20,000 in foreign royalties and another $20,000 in sheet music sales during 1925-6-7. These were the lean years, of course, the peak having been reached from 1918 on, but with the absence of the books Vogel had to content himself with what the jury could tangibly base their computations on.

Sheridan's Confession

Sheridan as much as admitted in court that Vogel was responsible for the hitdom of "Marcheta." An autographed copy of the song signed by Sheridan was an important piece of copy, reading: "'Marcheta,' is a monument of your faith in it, Jerry boy."

The jazz maestros mentioned above and other prominent music men appeared in court as allies of Vogel to effect justice for the popular plaintiff whose intensive application to the exploitation and popularization of "Marcheta" was well known.

Richard J. Mackey, of O'Brien, Malevinsky & Driscoll, brilliantly prosecuted the case for Vogel. After several technical set-backs, one of which cost the law firm an advance of $1,250 to defray the traveling expenses of Sheridan and his wife from Hollywood for the second trial, he was again halted by a jury disagreement.

At that trial the amount of the damage award could not be reached, although Justice Cotillo, the then presiding justice, expressed himself tartly at this delay of justice on the part of a jury. At the second trial, which lasted four days, the witnesses were not re-called since Sheridan admitted Vogel's 25 per cent interest in the net profits of the song.

Sheridan, when he had a hole in the wall in the Astor theatre building for an office, bragged that he had the song they wanted and the music merchants and the whole world had to come to him.

3 Radio Stations Around N. Y. Stand For Ether Stock Selling and Safely

Stations WAAT and WGCP of New Jersey and WABC of New York, with an ether circulation around New York and at least a 100 mile radius, are the only three stations selling unlisted stocks via radio ballyhoo.

The Newark Chamber of Commerce is particularly concerned with this problem, but since the stock spielers stay technically within the law there isn't much that can be done about it.

By implication or inflection through rhetorical questions as "how much would you be worth if you bought General Motors 10 years ago for $10 a share?" (or whatever the premise may be), the gulls fall for stocks in almost anything at prices from $15 to $30 a share. The former is the most popular.

Most of these concerns sell stocks in loan societies under a Jersey law permitting loans of not over $300 on an interest charge of 3 percent, compounded monthly on the unpaid balance. These concerns are regulated by state ordinance and usually thrive, but the radio sales merchants inflate the value of the stock through exaggerated income, selling stock above actual value.

All Musical Instrument Sales Dropped Off in '27

Washington, Dec. 11.

In every phase of the musical instrument industry a startling drop in the value of their product is recorded for 1927 as against 1925 in the biennial census taken in 1928.

A drop of 21.3 per cent. is recorded on the summarized total. Value for 1927 being set at approximately 98 million as against 125 million dollars in 1925.

Piano industry valuation of its entire output went from 121 million in 1925 to 75 million in 1927. A drop of 25.4 per cent. Organ manufacturers of all classes combined had a valued product of 15 million in 1925, whereas it was set at 12 million in 1927. A 25.7 per cent. drop. Musical instruments not classed with the pianos and organs went from 20 million in 1925 to 17 million in 1927, being 12 per cent. off.

Wind instruments, brass, went from eight million to six million; wood, from $631,000 to $1,844,000 the latter being about the only increase shown on the two years and tieing in with the newer trend in instrumentation against the brass heretofore so popular.

Perforated music roles took it hardest of the lot, the output being valued in 1927 at just about half that of 1925. It dropped from $6,067,000 in 1925 to $3,216,000 in 1927.

WCCO Rebels at "Trust"

Minneapolis, Dec. 11.

Commending WCCO, leading northwest radio station, for its "declaration of independence" in refusing to submit any longer to the National Broadcasting Company's dictum concerning programs, Star, local evening publication, urges the public to support the station in its fight.

"Radio station WCCO," declares the Star editorially, "deserves now all the greater support and interest of radio listeners in the northwest for its unprecedented refusal to take dictation from a radio monopoly. In declining to submit to the National Broadcasting Company's dictum that its chain programs be used exclusively, WCCO has taken a forward step that is being discussed and lauded in all parts of the country."

Rube Wolf Leaving Frisco After Two Years as M. C.

San Francisco, Dec. 11.

Rube Wolf is leaving Loew's Warfield, after two years as m. c. for the house.

Wolf may open at Loew's State, Los Angeles, shortly after New Year's. Both houses are operated by West Coast Theatres circuit.

FEB. 1 FOR LIDO, MIAMI

Harry Rosenthal's orchestra will be at the Club Lido, Miami, when that class Florida night club opens Feb. 1. Rosenthal will also have a band in Palm Beach to play club dates and parties.

Chick Endor and Ramon and Rosita, now at the Club Lido, New York, will also be on this Miami site, which will be under the management of Ned Hayward, one of the operators of the New York spot.

Ray Long With Youmans

Ray Long, editor of Cosmopolitan and an officer of the Hearst periodical group, is associated with Vincent Youmans, the composer, in the music publishing field. Youmans is publishing his own music from "Rainbow," which Philip Goodman has at the Gallo, New York.

The Long association figures in Youmans' lease on Hearst's property, Cosmopolitan theatre on Columbus Circle.

Addy Britt will be general manager for Youmans shifting over from Waterson's.

BANJO ACES
Use B & D
"SILVER BELL"
BANJOS

TELEGRAM
New York, Dec. 5, 1928.
Last Sunday night the executives of the station were very much pleased with the soft pedal over the air. Sounded like a vibraphone. I did six numbers. Playing tonight on Station WOR between eight and eight-thirty. Letter follows. Best wishes.
ROY SMECK.

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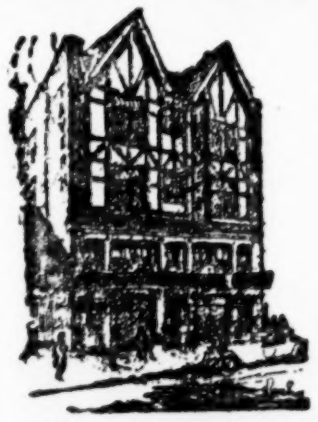

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FOUND 48 LAUGHS IN JAMES SCHNOZZLE

Jimmy, the Durante, Forgot to Say He Once Had Lost His Appendix

At the Flower Hospital on 64th street Monday, when Jimmy Durante received his bill for the week ending that day, he squawked.

"I paid $100 coming in here, yelled Schnozzle, "and now look at what they want to let me out. Let me out."

But they wouldn't let Jimmy go. He can leave next Saturday or Sunday, they said. It's always "two weeks" in the show business, Jimmy moaned.

And that was the end of an imperfect week for James Schnozzle.

When he entered the rest cure place they asked him what he wanted to be operated for. Jimmy held a conference with Mrs. Schnozzle. They decided appendicitis would be the best stall for back home at Flushing.

Jimmy took some laughing gas and when he stopped the hyena stuff, the hospital people advised him they had been unable to find any appendix. Jimmy recalled that some years ago he had lost it in a prior operation. But, said Jimmy, as long as they had his joint opened, they had better try again for he had felt funny all last summer when laying off, and Eddie Jackson says you can't be funny laying off.

The next time they gave Jimmy ether. After a thorough search found 48 laughs, piles of them, under Jimmy's fourth rib on the right side. Waking up the Schnozzle to inform him of the goldmine, Jimmy asked for the ether again and told them to cut out the laughs; they must be stale anyway.

Nurses Liked Him

Nothing happened otherwise to Jimmy Durante, although he shows a big scar that he denies was originally made when his wife threw a platter at him. But the hospital people asked Jimmy to string along as the nurses liked to hear his stories.

Schnozzle now knows more living nurses than any other entertainer. He invited all of them up to the Rendezvous and guaranteed there would be no cover charge. After getting his bill, Jimmy balked on that no cover thing.

When Schnozzle leaves the hospital he will be flanked by blackface Jackson and Lou Clayton, all of them doing an off to Buffalo.

Jackson was crying about their tough season so far, having only worked eight days at the Silver Slipper, but Jimmy was cheerful, suggesting that Eddie put another mortgage on the house. Lou Clayton, the business man of the trio, started to figure up their gross between the Rendezvous and Ziegfeld's "Show Girl." It developed that while Jimmy was under the ether, Lou had signed for the new Ziegfeld show, with the trio to be featured.

No Faking, Says Jim

If the Dr. consents, James and his companions will open at the Rendezvous some evening next week. They should have been there Tuesday, but Jimmy refused, saying it would look as though he had been faking to go out of a hospital Monday and into a nite club Tuesday.

However Monday the Rendezvous sent out wires signed by the trio, stating they would open last (Tuesday) night.

Jimmy had the Casey Jones room at the hospital, No. 515. Some of his girl friends sent him flowers and a taxi driver sent him a basket of fruit. He gave the flowers to the nurses and ate the fruit.

"This is the worst week I've ever spent," remarked blackface Eddie Jackson. "I know where Jimmy could have had an operation for half the money, don't I Lou?"

Leading Organists in New York

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Eddie Schwartz

Featured Organist

Keith-Albee Theatres, New York

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MEEDER

AT THE ORGAN

E. F. ALBEE THEATRE.

Brooklyn, New York

No Pay-Off Finish For B'klyn Nite Club

Midway Gardens, night club in the fashionable Bushwick section of Brooklyn, N. Y., has done a Brodie.

The self-padlocked club because of inability to keep up with the monthly rental surprised the performers of the floor show when they reported as usual Thursday. They had not received salary for the past two weeks, but most strung along. Some of the chorus girls were in a financial panic and had been compelled to eat at the club or not at all.

The Gardens was promoted by Moe Epperson, who formerly operated a Roumanian cabaret on the lower east side, New York. Epperson is reported as having floated the venture on a shoe string. When landlord and other creditors closed in he ran out.

The collapse was the culmination of obstacles that foreshadowed the enterprise from outset. Before opening, Epperson was opposed by residents in his application for cabaret license, but finally got it. The neighbors' children high-hatted it.

Another Village Bust

Spanish cabarets, figured to supplant futuristic joints and help Greenwich Village to a comeback as a night life playground, have thrown up the sponge.

Most of the places were located in the Spanish districts of the Village. The locals wouldn't go for the gyp prices and sightseers couldn't find them because of location far out of the usual cabaret area.

Just another bust for the Village.

Dapper Dan, Underworld Boss of St. Paul, Killed

Minneapolis, Dec. 11.

A bomb planted in his automobile killed Danny Hogan, St. Paul underworld chieftain, and also known as Dapper Dan, who last summer operated Hollywood Inn, gambling resort just outside the Twin Cities. The bomb exploded when Hogan started his car. He died within a few hours.

Asked by the county attorney in a moment of consciousness regarding the identity of the crime's perpetrator, Hogan only smiled and said, "You know nobody has it in for me."

NEW SONGWRITERS

Lou Clayton of the three Shnozzles, otherwise Clayton, Jackson and Durante has bust out as a songwriter with Joe Seitman, protege, as collaborator. Latter was at Saranac for a year and half and has returned to New York.

Roxy and William Morris' agency are putting a heavy plug on "Plant Your Smiles and Let Them Grow" on behalf of the songwriters.

PARODY'S NEW SHOW

Parody Club's floor show, opening tonight (Wednesday) with Joe Lewis featured, also features Pearl Eaton, one of the three Eaton girls, and besides a chorus of eight, has Vee Carroll, Hanley Sisters, Don and Jerie, Jane Dobbins, Kiddye Young, Martie Martelle and LaVerne Lambert.

Art Landry's orchestra for the music.

TWO YEARS AND $500

Toledo, Dec. 11.

Emanuel Broadway, 53, former operator of the Broadway cabaret here, drew two years in Atlanta on plea of guilty to conspiracy to violate the dry law.

He was also fined $500 on plea of guilty to maintaining a nuisance and possessing liquor.

Prohibition!

A Times Square speakeasy puts up its latch to "keep out the drunks."

The oasis has an open door until 9:30 nightly, but after that hour the doorman assumes his duties to keep out the wandering drunks, barflies and lushes.

ROAD TRADE SWITCH

Pelham Places Battling for Business—Joe Smutz at Castillian

Pelham road houses are battling for business in this cold weather as they did in the summer.

Jack Goldman's Castillian Royal, with Goldman having added two partners new to the nite clubs, now has Joe Smutz, former headwaiter at Woodmansten Inn. Smutz commands his own trade to an extent and is a bear at handling a restaurant staff. His presence at the Castillian was immediately felt in discipline and service.

Woodmansten has eased off in its lucrative trade, through inability of Vincent Lopez to personally appear. Its band has been cut to seven pieces. Gene Geiger continues the Woodmansten management, in association with Lopez, and also that of Pelham Heath, right opposite Castillian. Pelham Heath looks to be on the business slide. It was not any too healthy when recently taken over by Geiger. Geiger has the kitchen at the Rendezvous, where Clayton, Jackson and Durante open this week. Geiger held the lease on the place and permitted its transfer to the trio's backers for his kitchen piece.

With Castillian getting a look in on about the only road business patronage of this season around New York, its competitor, Hunter Island Inn, shortly up the same road, is paring with it on the breaks. Hunter Island has done a brisk come back this season, through the personal attention now given to it once more by its sole owner, Arthur McLean, and the return to Hunter Island of its most popular orchestra, Dinty Moore's combination.

A new out of town orchestra of 11 pieces, mostly young boys, is at the Castillian.

The Pelham road section has a new police captain.

Ideal Nite Club in Minn. And Without Set-Ups

Minneapolis, Dec. 11.

Plans have been announced in the Twin Cities for the establishment in the midway district of one night club unique in the United States. The club will utilize the services of the nation's best orchestras and other high-priced entertainment features, but will be "bone dry," even ginger ale being barred from the premises.

John J. Lane, dance hall impresario, behind the recent St. Paul dance marathon, will operate the night club. It will seat 600.

Food will be served, and there will be a soda fountain, but set-ups will be taboo and only couples and parties admitted, Lane says. No "stags" or unescorted women permitted on the premises, he declares.

An admission will take the place of the usual cover charges.

Hotel Plaza's Nite Club

The conservative Hotel Plaza has gone nite club with its grill, now the Club Plaza. It will be a late-hour room and capable of staying open as far beyond the 3 a. m. curfew law as desired as a hotel.

H. Scott Paton, who conducts the Pall Mall club dansants at the St. Regis, is in charge at the Club Plaza. Dick Gasparre is the dance band feature.

Mount Royal's Rates

Mr. Royal Hotel, Montreal, desires it to be known that it is not requiring three-day reservations over New Year's, that its rates are $4 to $6 single and $7 to $10 double.

It's New Year's Eve dinner is priced at $12.50 per person but that includes souvenirs, favors, couvert, etc. This in reference to Variety's story recently that Montreal hostelries were holding out for high tariff.

Night Club Reviews

CONNIE'S INN

(HARLEM)

New York, Dec. 7.

Connie Imerman has a beaucoup hotsy-totsy black-and-tan opera and his Harlem basement cafe on Seventh avenue and 131st street. It's the ideal colored floor show entertainment, hot and low-down, without aspirations for class of the white man's standard, but giving out a fast, cooch-y entertainment All the double entendre of Aframerican innuendo about easy riders, etc.

It's a Leonard Harper revue including 12 Annapolis high-yallers with principals bringing the company personnel to 22. Some of the gals are almost white. A first suspicion is that they are ringers until they throw that business around a bit and the lather, in turn, works off the camouflaging whitening.

The torso tossers are the hottest-thing-show for a buck couvert. That's all Connie tacks on, with the ante doubling to a deuce Saturday nights, and worth it any time.

The personnel is anonymous, with no billing or program for a guide although that uncanny "Snake Hips" Tucker, doubling from "Blackbirds," gives out a torso tossing specialty that's a bear. The show tunes being restricted, Tucker does a similarly routined dance as his "New Low Down" from "Blackbirds," merely set to another air of similar tempo.

The diminutive comedienne is a tireless worker. Two of the principal exponents shake like nobody's business. As the night grows long and the troupe hot the incidental cooch by-play is plenty low.

There's a leading couple that sings and dance, the man of whom is a looker and a great picture type. A little lighter complected, he'd pass for Spanish, and there's no telling but that he could get away with it reasonably if the idea were practicable.

There's some special material of note by Fred Fisher, now writing theme songs for M-G-M in Hollywood. The Le Roy Smith band, a crack sepia aggregation, dispenses torrid dansapation that's irresistible.

Connie himself occasionally takes the floor for a little speech such as introducing Bill Robinson, who was there tonight. Bojangles went through a routine with the girls which he had staged.

Connie's floor opera is very worth while. It tops many a midtown cafe divertissement. *Abel.*

MONTEREY

New York, Dec. 8.

Former Kentucky Club, now Monterey and under management of Jack Edwards, with Leo Bernheim associated. It's a cellar place on West 49th street, with nothing dusky remaining other than the colored orchestra.

Rather a good floor show for the moderate couvert charge. Eight lively chorus girls and five principals, including Harry Spear as m. c. Spear is youthful of appearance in look.s and also sings.

Chiefly among the floor principals is Frankie Morris, a girl singer of pop songs with a delivery. Miss Morris puts over a number in a style approaching any of the males, while her "Sonny Boy" gets close to the point Al Jolson sent the ballad song to. Just why this girl should be in a floor show is one of those theatre problems. As a filler for a wait or fitted into a musical, she could get over and be of value.

The Monterey is good drop-in place because it's different and has an atmosphere of its own. As a different place it's a change of pace for the nite belt rounders, and a spot early or late.

MIRADOR

New York, Dec. 7.

A rather well set floor show by Roy Mack is directing attention to the Mirador, one of the Bill Duffy-interested nite clubs, with Harry Susskind holding a piece. The Mira-

(Continued on page 58)

LEADING ORCHESTRAS DIRECTORY

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VICTOR RECORDS
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DETROIT

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VINCENT LOPEZ and His ORCHESTRA
ST. REGIS HOTEL
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Personal Direction,
JAMES F. GILLESPIE

Thanks to My Able Attorneys

Messrs. O'Brien, Malevinsky and Driscoll

with

RICHARD J. MACKEY

as the Trial Counsel

Ably Assisted by RALPH VATNER and MURRAY BRENSILBER,

the

"MARCHÉTA"

Case was decided in my favor on December 7, 1928, before the Hon. Henry L. Sherman, Justice of the N. Y. Supreme Court and a jury of 12 tried and true American citizens

In July, 1924, Frank Sheridan, the defendant, endorsed a copy of the song—as follows:
" 'Marchéta' is a monument of your faith in it, Jerry, boy.
"(Signed) FRANK SHERIDAN."

MY CLAIM FOR 25% OF THE NET RECEIPTS OF THE SONG, "MARCHÉTA," AGAINST FRANK SHERIDAN AND THE JOHN FRANKLIN MUSIC CO. HAS BEEN FULLY SUBSTANTIATED BY JUDGE AND JURY, AND MY VICTORY IS COMPLETE.

I TAKE THIS MEANS OF THANKING MY COUNTLESS FRIENDS, AMONG WHOM ARE:

DORA ALEXANDER
ELLIS ALTMAN
BEN BERNIE
JACK BREGMAN
ARTHUR DENVIR
EDDIE ELKINS
MAX FISHLER
LOU GOLD
ERNIE GOLDEN
ABEL GREEN
F. B. HAVILAND
FRED HAGER
JOE HIGGINS
LOUIS KATZMAN
JOE KEIT
PHIL KORNHEISER
ROBERT LEWIS
VINCENT LOPEZ
ABE MEYER
CHARLES O'FLYNN
JACK ROBBINS
J. C. ROSENTHAL
BEN SELVIN
ROY SMECK
MIKE SPECIALE
FRED WARING
LOUIS WEIPPERT
DAN WINKLER

AND MANY OTHERS, FOR APPEARING AS MY WITNESSES AND GIVING ME ALL THE ASSISTANCE POSSIBLE AND THEIR GOOD WISHES

Gratefully and Sincerely,

JERRY VOGEL

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items: each has been rewritten from a daily paper

NEW YORK

Staff of magazine Life reorganized. Robert E. Sherwood, editor and film reviewer, leaves, but Robert Benchley continues as dramatic editor. New editor is Norman Anthony, coming from editorial desk of Judge.

A memorial window in the "Little Church Around the Corner" in tribute to the late John Drew was dedicated. Window is the gift of Mr. and Mrs. Jack Devereaux, son-in-law and daughter of the dead actor.

Cables brought news of the death in Europe of Jaimie Del Rio, divorced husband of the screen star, Dolores.

A. P. Shanghai, China correspondent, cabled illness of Eugene O'Neill, from a nervous breakdown and bronchitis. Playwright reported not in danger.

Fay Compton, English actress, now on her way to Hollywood for pictures, was named corespondent in divorce suit by Mrs. Waveney Trew in London. Suit is undefended.

Frances Alda went to court to defend suit by the painter who decorated her Great Neck home. She said the work was unsatisfactory. The star not long ago bought the $175,000 Fitzmaurice estate in Great Neck and a number of similar suits have been filed.

CHICAGO

Investigation of the nationwide drug syndicate formerly headed by Arnold Rothstein resulted in the arrest here of June Boyd, former show girl, and confiscation of $50,000 worth of narcotics in her hotel room.

Lucille Yancu, marathon hoofer had a tooth pulled while she hoofed in Canton, O., last week.

Garrett Leverton, professor of dramatics at Northwestern University, told his classes sound pictures are reviving interest in the stage. He claims people in large cities will not put up with the sound imitation for long, and eventually will flock to legit houses. He gives picture houses a chance in smaller towns.

Writing a novel, John Gannon stabbed his wife in order to get some hot dope first hand for the book. The wife lived, and John has been sentenced to a year in the workhouse.

LOS ANGELES

Jean Arthur, whom paramount wants to make a Wampas baby star, is in the divorce court. She brought suit against Julian Ancker for an annulment. The complaint alleges that the couple were married secretly at Ventura in July, 1927, but that they did not live together as man and wife. Also it is alleged that the young woman has a "no marriage" clause in her contract with Paramount. Studio officials do not know of the existence of any such clause and say they did not know of the marriage until the annulment proceedings were made public.

Marcelle De Avre, screen extra, arrested for driving automobile while soused. Miss De Avre was driving an automobile owned by Walter White, her escort, whom she deserted in a Beverly Hills cafe and took his car without permission. White refused to prosecute.

Federal agents prosecuting an alleged "obscene movie ring" seized 23 reels of the filthy films in a quietly conducted raid on a Hollywood office of the ring. Officers declare that hundreds of prints, made from the negatives, are in circulation throughout the country.

Judge Walter S. Gates, in Superior Court, issued a temporary injunction at the request of Douglas McLean Productions, restraining Sue Carol, screen actress, from working for any other picture company pending the McLean contract suit against the actress. Production company alleges Miss Carol agreed to a six months' contract for $150 to $1,000 a week, with a five-year option. When the company attempted to exercise its option they charge the actress had arranged to work for Fox.

Following the passage of a bill by the City Council, appropriating $3,600 to improve the acoustics of the new City Hall, Councilman Pierson Hall suggested hiring movie sound department acoustical experts to advise the city engineers on the improvements.

Ruth Livingston, scenario writer, after pleading guilty in Superior Court to a charge of forgery, was placed on probation for three years. She was accused of forging Mrs Nina Kranz's name to charge account slips of several department stores. Miss Livingston will be held at the jail hospital until her phyical condition warrants release on probation.

Charged with murder in connection with the death of John D. Callicot, former theatre manager, and Archie Mahon, J. W. Montgomery gamekeeper of the Westminster Gun Club, will be tried at Santa Ana Dec 19. He is being held without bail.

Josephine M. Thompson, film extra, charged with issuing seven bad checks to Hollywood merchants, was granted respite until Dec. 24 by Municipal Judge Baird to repay the misappropriated money. Judge Baird said if by that date the amount of the checks, $35, was made good by the girl he would dismiss the charge.

Leo J. Maloney, screen actor, will be tried before Municipal Judge Sheldon and a jury Jan. 2 on a charge of intoxication.

Matty Kemp, juvenile screen actor, settled his contract dispute with Mack Sennett out of court. He has been released from his contract and is free lancing.

Noah Beery went into the heavy stuff at home. His wife, Marguerite, says Noah chased her out of the house at the point of a gun while in her night clothes. She has brought suit for divorce.

Complaint states that Beery became cruel toward his spouse in 1924, kept up until May 4, 1927, when they separated. Complaint alleges hubby accused wifey of consorting with Mexican peons and negro men. To further humiliate her, Beery told friends about the alleged association it is charged. He also charged her with being insane, the complaint sets forth, and that on many occasions he shook and threatened to kill her, and even choked her in manner befitting a screen villain. Couple have one son, 15. Mrs. Beery asks for his custody and division of $300,000 community property. Couple were married in Boston July 15, 1910.

Tui Lorraine, actress, stepmother of Clara Bow, returned to Hollywood after being legally admitted to the United States from Vancouver. She was accompanied by her husband, Robert Bow. Miss Lorraine fled to Canada when difficulties with the immigration authorities threatened her with deportation. She was a native of New Zealand. Miss Lorraine first entered this country as secretary to Clara Bow. Later she married the screen actress's father, but not soon enough to halt deportation proceedings. She was readmitted to this country as a nonquota alien, being the wife of an American citizen.

Frances Wilson Vinmont was refused an annulment of her marriage to Rolph Beni Vinmont, musician, by Superior Judge McComb. She asked the annulment on the grounds that after her marriage to the musician on Feb. 25 she learned that his true name was Benjamin Weinberger. Judge McComb held that the grounds were not sufficient.

L. A. Orph. Cuts for Mats.

Los Angeles, Dec. 11.

With matinee trade shot and picture houses getting the bulk of the shopper patronage, Harry Singer decided to cut the matinee tariff at the local Orpheum, bringing the top from 75 to 50c. on week days. Five hundred seats in the balcony go from 50 to 25c.

Bernstein's 25th

Elaine and Lillian Bernstein, Louis' daughters, are broadcasting invites for their music publisher-father's silver wedding anniversary to Enid Bernstein.

The Bernsteins reside at 300 West End avenue but the second hitching in celebration of their 25 years will be staged at Mecca Temple Dec. 16.

M. C.'S CHI SWITCHES

Chicago, Dec. 11.

With Bennie Krueger, Chicago m. c., opening at the Paramount in New York Dec. 15, numerous changes in the B. & K. lineup of bandmasters will be made here.

Frankie Masters goes from the Tower to Tivoli, Lou Kosloff from Chicago to Tower, Verne Buck permanently at the Uptown, and the Chicago without a stageband.

1,000 Guests at $5

A nite club man around New York has the idea of furnishing and equipping a new nite club, capable of seating 1,000 people and charging a couvert of $5.

As an attraction, he contemplates a floor show with principals and 60 chorus girls.

Freddie Riches Divorcing Following Bankruptcy

The Freddie Riches are divorcing. The former band leader at the Hotel Astor is suing Peggy Rich, former English showgirl, coming over with a Tiller troupe.

Rich is understood payrolled with the Judson Radio Corp. at $25,000 a year in charge of WOR brodcasting.

An elaborately furnished apartment—on credit—and too much high life sent Rich into the bankruptcy courts, culminating in the recent divorce proceedings.

Rich went through $96,000 cash in a few months.

DANCE HALL'S GINGER

"Whangdoodle" Closed Hammond's Dance Hall Opening Night

Chicago, Dec. 11.

Winter season opening of the Granada ballroom in Hammond, Ind., was also its closing temporarily.

A copper present noticed dancers were unusually lively after taking a drink of "Whangdoodle," the refreshment stand's featured drink. He took a few shots himself and felt the same way.

James Robinson, concession manager, was pinched on alky charges and the ballroom was closed for the night.

HERE AND THERE

Another featured console maestro, Evans Davis, at the Capitol, Newark, N. Y., walks the plank Dec. 16, house going sound the following day with Vita-Movietone.

'JARNEGAN' EXTRAS OUT

The numerous extras in "Jarnegan" are all being let out this week. Just why is a secret but has something to do with the change in the Gordon-Streger management.

DOUBLING IN LOOP

Chicago, Dec. 11.

Guy Lombardo and his Royal Canadians are doubling between the Granada cafe and Palace theatre this week.

Lew White on Network

Lew White with an organ recital will be on a coast-to-coast network for Eveready Xmas night.

White will take up the entire hour over the 33 stations in place of Nat Shilkret and the usual variety program for that night.

Kruger at Par.

Benny Kruger, band maestro and m. c., opens at the Paramount, New York, Saturday.

He comes from Chicago where he has been at the Uptown theatre for 18 months.

At Miami Beach

Joe Reichman is dated for m. c. at the Hotel Floridian, Miami Beach, the coming season.

Gertrude Moody will be among the entertainers, with Reichman's orchestra for the strumming.

Organist in Person

Los Angeles, Dec. 11.

Jeanette Loff, Pathe contract player is making personal appearances at the Orpheum, Portland, Ore.

Miss Loff was an organist in one of the Portland picture houses prior to entering picture work.

Saul Cohen With 3-Firm

Saul Cohen is with DeSylva, Brown & Henderson, in the standard music department.

Inside Stuff—Music

Billy Moore Conducting

Billy Moore, formerly with George Olsen, is conducting Ben Pollack's band from the Park Central hotel in the new Lew Fields' show "Hello Daddy." Moore arranged the "Just a Minute" show and was also one of the famous sextet from Ziegfeld in wielding the baton for "Whoopee." The latest incumbent in the latter opera is Gus Salzer, resigned from "Ups-A-Daisy."

Pollack will sit in with his band for "Hello Daddy," having no practical production experience like Moore who will do the actual conducting. Moore is writing an intimate musical with Harry Archer and Walter O'Keefe, authors of "Just a Minute."

Recording Theme Songs

Although M-G-M is to sound "The Viking," the Technicolor at the Embassy, New York, it will have no theme song. Metro suggested one to Jack Robbins of the Robbins Music Corp., with which organization M-G-M is allied musically, but the latter thought the film not conducive to a thematic.

This is unlike the practice of so many other picture producers and publishers who are glutting the market with theme songs. Cliff Cairns, the Victor Recording head, says he is fed up with theme songs and will simply wait for the good ones to prove themselves before okaying their "canning" or release. The music men figure that a thematic cued into a sound picture insures a perfect plug to them at no expense, relying on the film to carry the number. As a result, there are too many theme numbers on the market.

Where they prove themselves, Victor backs them up superlatively.

Pit musicians in the various vaude, picture and legit houses along Broadway are a rather clannish bunch holding nightly meetings after the shows on 43d street west of the Square on both sides of the street. They talk shop for about an hour and then disperse.

Men in the pits seem to have more to talk about than the jazz band boys who congregate during the day along the curbs on Broadway between 46th and 48th streets.

Youngest Staff Writer

Probably the youngest staff songwriter in the world is Burton Levy, 15-year-old High School of Commerce sophomore, who is exclusively signed to Remick's through the friendship of Joe Young the lyrist.

Young is a friend of Lazarus Levy, the schoolboy's father, and negotiated the Remick contract. David Halpern, 19, is also signed to Remick, as lyric writing team-mate with young Levy. They have two new songs coming out under the Remick imprint.

Levy came to attention with several Commerce school songs, including the official march. Despite his youth, Levy is a 170-pounder. With Harry Warren, an established professional songsmith, young Levy holds the only other staff contract as composer with Remick's.

Gershwin's New Rhapsodie at Carnegie

Carnegie Hall is sold out for Dec. 20-1 when Walter Damrosch will introduce George Gershwin's newest rhapsodie, "An American in Paris." The novelty of this is that it is the first thing Gershwin has written for a full orchestra and not for piano. No piano soloist will be featured. It is the second thing Gershwin has scored himself, the first being the Concerto in F which Damrosch and the New York Symphony also did first at Carnegie last winter.

The Last Stand

Several small cabarets in Greenwich Village, New York, are advertising $5 cover charge for New Year's Eve.

None of the trio has grossed over $100 on their best weeks, with gross on many nights less than the proposed cover charge nick.

M-G-M Song Writers Out

Los Angeles, Dec. 11.

M-G-M's song writing department is undergoing the cleaning out process. The entire staff of writers, including Herb Naceo Brown, Arthur Freet and Fred Fisher went out last week.

The single survivor is Jules Baffano, former picture house m. c. and conductor, and now functioning as M-G's arranger.

ROTHSTEIN AND DRUGS

Federal Authorities Hop Onto Front Page in the Case

Federal authorities pushed the New York City folks off of the front pages the past few days in the Arnold Rothstein matter.

A narcotic ring the federal men are said to have been working on for two years was suddenly brought about last week with a seizure of drugs, valued at market prices. Rothstein was hooked into it as the financier. Beyond the book no direct connection has been made of Rothstein's complicity.

Meanwhile George McManus has been indicted, someone else was named in connection and Leo somebody in Atlantic City is reported to have known Rothstein personally.

Hal Roach is directing comedy in which principals are Bryant Washburn, Edna Murphy and Eric Mayne. Lou Foster is directing Charles Chase unit, with Vivian Oakland, Bull Montana and Kay Delisle in support.

Bo Ling and Bo Ching, Chinese song and dance artists, added to untitled Gus Edwards sound short (M-G-M).

"Sonny Boy's" Record Sale

Probably a record for pop song gross turnover is the 1,000,000 copies of "Sonny Boy" which DeSylva, Brown & Henderson turned over in three months. It's the fastest moving song in memory, and likely to establish a gross sales record considering the longevity of the "Singing Fool" talker, with which it is synchronized.

Warner Bros. estimate that "The Singing Fool" is only playing to 30 per cent of its ultimate market. With the remaining 70 per cent yet to be wired and booked, it is conservatively figured that "Sonny Boy" will establish an all-time gross sales.

Al Jolson with DeSylva, Brown and Henderson is a co-author and, as usual, turns his cut on songs over to a charity.

MIRADOR

(Continued from page 56)

dor is nicely built for a club with a show. That goes two ways in its benefits.

Arthur Gordoni as m. c. gets outside billing. He has been around the clubs for some while, starting in the Village. Gordoni has become distinctive as a nite club master of ceremonies. His methods are subdued. Though on the floor, where clowning is mostly looked for, Gordoni can keep the tables behaved, through his composure at all times and without any fooling. He introduces neatly and briefly, singing ballads for his own turn.

In numbers Mack's best here is the raccoon dressed (coats) girls. It has been done around with boys, to the same lively tune.

In the skin display thing, nothing misses excepting the clothes. The girls show everything and no one can protest that that's not enough. While other numbers are brightly gowned and the women are lookers.

In principals, Margaret Howard is drawing the notice. She's unusual for a nite club floor. For dancing are the Jennings, John and Mary, and Bee Palmer. Another principal is Evelyn Martin.

The Mirador reopened under its new direction recently. Looks like a bet with its moderate couvert charge and good Mack show. The latter is one of the best the nite clubs have had in its line for a long while.

Tame Conventions Held by Fair and Park Men in Chicago

Chicago, Dec. 11.

Hundreds of fair men, managers, bookers and park men were in Chicago last week to attend the separate meetings here of the International Association of Fairs and Expositions at the Auditorium Hotel and the National Association of Amusement Parks at the Stevens.

Neither meeting exploded any fireworks other than enthusing over prospects, placing contracts for the new season, listening to speeches and reports.

In other years Tom Johnson, former war-lord of the Showmen's Legislative Committee, was always a conspicuous figure. This year he was absent.

The fair meeting lasted two days, with Charles A. Nash presiding. Nash raised the question of deciding upon a means to obtain an increase in the present budget allowed by the U. S. Department of Agriculture for its exhibits at fairs.

C. W. Warburton, of the Extension Bureau in Washington, answered Nash and gave a detailed account of the nation's exhibit works.

Park Men

The park men had a five-day session. Over 700 delegates were present, including three from Germany. Fred W. Pearce presided. Among the exhibits shown, 115 exhibs displayed products in 133 booths.

A midsummer meeting of the park men will be held next August at Playland, Rye, N. Y. The association reported a 400 per cent increase in membership over last year.

Mugivan Group Also Takes Barnes Show?

Chicago, Dec. 11.

Two important circus transactions have been consummated which gives the American Circus Corporation (Mugivan, Bowers & Ballard) the control of two more circuses, the Sparks 20-car show and the Al. G. Barnes circus.

Though H. B. Gentry and Sam Dill engineered the Sparks sale and were reported the new owners, it later developed from the story that the Sparks outfit will be a subsidiary of the A. C. C., controlled by the circus trio, Mugivan, Ballard & Bowers.

The A. C. C. already operates the Hagenbeck-Wallace, John Robinson and Sells-Floto shows.

Though no announcement has been made regarding the Barnes show, it is generally said the A. C. C. has its control.

The retirement of Charles Sparks now seems assured as he is not to become associated with the Ringling personnel, as at first believed.

Motoring Again

Circus playing by motor transportation was considered sufficiently successful again this present season by the Andrew Downie shows that another tour will be played next summer.

At first a motorized circus project was considered impractical but the Downie tours have apparently proved that they can be carried through.

Boy Bandits Take Jones And Sec'y for $5,500

Chicago, Dec. 11.

Two boy bandits robbed Johhny Jones of a $5,000 sparkler and $250 in cash at the Auditorium hotel.

A. H. George, fair secretary, Meridian, Miss., who was in the room with Jones, was also robbed of $500.

$200,000 in Rides

Los Angeles, Dec. 11.

Gore Brothers and Ramish, who operate Ocean Park Pier, have entered into a contract with Claude Langley whereby the latter will expend $200,000 in installing three new rides on the pier next April. These are to be a miniature railway, chute the chutes and the old mill.

Chutes will be built 65 feet above the pier, which is 20 feet above the ocean. It will be the only one on the coast.

Wash's Indoor Circus Blows Up When Attached

Washington, Dec. 11.

Town's first indoor circus in more than 50 years closed here suddenly yesterday after attachments for unpaid salaries were filed.

Show was the W. E. Hill Society Circus augmented by Hill with some additional side show people booked through Bryan Gosh in Philadelphia. It was the Gosh connection that did the attaching, says Hill, who added that salaries of his own outfit were paid in full.

Business was very bad. Several performances at the President attracting less than 25 people.

Hill originally brought the outfit in on a guarantee of $2,500 a week for the two weeks made by Arthur Leslie Smith, known here for his various promotions. According to Hill when arriving he asked for the first week's $2,500 and Smith did not produce. Hill then states he "took a chance."

Circus Fans' Association has offered financial assistance to any of the performers, most of whom are circus people, if in need.

Hill is at the Sterling Hotel under a physician's care threatened with pneumonia.

Victor Weinberg, 4 Mos.

Victor Weinberg, 32, who has traveled as a grifter with carnivals, was given four months in the Workhouse in Special Sessions after pleading guilty to possessing heroin. He was given a suspended sentence on a second charge of shoplifting.

According to detectives of Macy's store Weinberg who lived at the Hotel Cadillac, was caught as he was leaving the department store Nov. 21 without paying for $9 worth of articles he had lifted from counters. When the store detectives searched him they found a hypodermic needle and a quantity of heroin in his pockets.

According to Jacob Lichter, probation officer, Weinberg traveled mostly with the Bernardi Shows.

League's Offices

Chicago, Dec. 11.

Showmen's League elected the following; Milton M. Morris, president; W. O. Brown, 1st vice; Fred Bachman, 2d vice; Bert W. Earles, 3d vice; Walter F. Driver, treas.; J. L. Streibich, sec.

Hellis Bromley Dies

Los Angeles, Dec. 11.

Hellis Bromley, 36, animal trainer, died Dec 9 after injuries received while training a trick mule for picture work at Bromley's home here.

The animal kicked his trainer into unconsciousness and trampled him.

MAJOR LILLIE IN '30

Though announcement was made that Major Gordon W. Lillie (Pawnee Bill) will head a wild west show next year, it is said the show will not be launched until 1930.

Herbert Maddy is lining up the route with the east included in the itinerary.

Houses Opening

New Embassy, seating 2,100, West New York, playing five acts on a split and films, opens around New Year's.

Wilmington, Del., and Germantown, Pa., return to vaude Dec. 10. Two dropped out at the end of last season, playing tabs and films since. Again in Keith's, booked by Harold Kemp.

Dramatic stock flopped again at the Majestic, Jersey City, with vaude supplanting last week.

Park Theatre, Tampa, Florida, and the Patio Theatre, St. Petersburg, starting December 24, five act, split week.

Rialto Theatre, Little Falls, N. Y., next week starts 3 acts of vaude last half.

Rome's (N. Y.) new and first de luxe house, Capitol, owned and operated by Kallet Theatres, of Oneida, with Comerford interested, opened Monday.

OBITUARY

JENNIE LaMONT

Jennie LaMont, 75, former burlesque and dramatic actress, died Dec. 9 in a hospital in Stamford, Conn.

Miss Lamont in her early stage life was a stage partner of Al LaMont to whom she was married, the LaMonts being featured with some of the biggest Columbia burlesque shows and in vaudeville.

In later life Al became an agent while Miss Lamont turned her attention to the dramatics, becoming a character actress of note. Al LaMont died some years ago. A son, John LaMont, survived with his mother, the boy later meeting death in an accident.

John LaMont was buried in Evergreen cemetery in the Actors' Fund plot and while living his mother (Miss LaMont), a life member of the Actors Fund since 1926, made a request that she be buried alongside her son. The Fund granted it.

Miss LaMont, since retirement, had been living in Stamford, Conn.

MRS. JOSEPH SPEARS (Mazie Trumbull)

Mrs. Joseph Spears (Mazie Trumbull), 50, died in a New York hospital Dec. 4 following a recent operation. She had been in ill health for some time.

Miss Trumbull was a prominent actress some years ago, starring in Hoyt's "A Brass Monkey," "Dad's Side Partner," and "The Irish Pawnbroker."

Miss Trumbull is survived by her husband, Joseph Spears, with the former Cohan & Harris managerial staff for 14 years, and a brother, Ollie Mack, former stage partner of Charles Murray.

Interment in Centreville, Ind.

MABEL MERRITT

Mabel Merritt, 35, of Bernard and Merritt, vaudeville sister team, died of heart disease in Chicago, Dec. 6.

Miss Merritt formerly worked as one of the Merritt sisters, singers and instrumentalists.

MADGE CLINTON

Madge Clinton (Mrs. Lillian Hanna), colored actress, died Nov. 20 in the Cook County hospital, Chicago.

Miss Clinton some 15 years ago originated the "Gold Dust Twins" act. She was a niece of Mamie Crump of the original Fisk Jubilee Singers.

Husband survives.

E. K. CROCHER

E. K. Crocher, 68, noted animal trainer, died Dec. 3 in Hillsdale, Mich.

He toured the Continent and exhibited to royalty for 18 years.

(Col.) Noble George Washington Winner, 59, former circus dwarf, ended his life at his home in San Francisco by drowning in the bathtub. Loneliness attributed. Winner was with Barnum & Bailey and other big circuses for years. Two years ago he retired and made his home with a nephew, Frank D. Carroll, only survivor.

Ralph Yearsley, 31, screen actor, committed suicide at his Hollywood, Cal., home Dec. 4. Despondency over his inability to make good in the movies is attributed as the cause. He is survived by his wife, Grace Yearsley, also an extra player.

Zeke Thompson, 76, oldest member of Billposters' Union, Local No. 44, San Francisco, "died in harness" Nov. 29, stricken while at a football game. Thompson, a free lance poster, was "carding" in the vicinity of the game and dropped in to give the teams the once over. In the excitement he fell and his death occurred shortly afterwards. Wife and one daughter survive.

The mother of Arthur McHugh, publicity man, died at her home in New York, Dec. 4. In addition to the son, daughter, Irene, survives.

The mother of S. H. Dudley, colored theatrical man, died Dec. 6.

DEATHS ABROAD

Paris, Dec. 1.

Esaias Tegner, 85, Swedish author, died at Stockholm.

Jean Jacques Ferny, 28, French decorator (son of the songwriter) died at Poigny, Rambouillet.

Georges Rivollet, 76, French playwright, died in Paris.

Leon Feldser, 52, manager of Pathe-Nord, died suddenly in his office in Paris.

Vaudeville Reviews

(Continued from page 39)

quisitive dame still harpoons as well as it did with former partners.

Frank Dobson Co. copped the show for laughs in a seminary skit. Dobson carried the burden of the affair and had them rolling as the doctor lured to the boudoir of the four gals, comprising support, to administer to a siren who has wagered she can land a proposal from him despite the reputed anti-dame tendencies. She wins but Frank makes himself at home by donning his pajamas, hopping into the ostermoor and compromising the vamp into marriage. Support is okay on looks and dancing but not so good on voice. Corking comedy act that evoked the loudest palm slams of the evening.

E. J. Moore, magician with male comedy plant, offered several conjuring stunts, accompanied by small talk which he should either improve or gate. Pill through eye trick possibly new and probably his own. Good for early spot. Goslar and Lusby, mixed, got over acceptably with warbling and dancing. Goslar mans the piano, also handles several songs accompanied by a couple of toe dances, legitimate and fast tempo, by Miss Lusby. A neat routiner, nothing more.

Smith and Allman, two men in brown and cork, respectively clicked next to shut with comedy crossfire and instrumentation, utilizing uke and harmonica for the latter. Smith manipulates a torrid harmonica in a manner that mopped up here and won't miss elsewhere. Allman's comedy and uke strumming is equally effective with this combine set as adequate next to closers for houses of this type and a further up spot for the better grades. Went big here. Sport-a-Wheel, two men and woman, closed with a cycling basketball routine, managing to stimulate some excitement on the play. "His Private Life" (Par) screen feature. *Edba.*

LINCLON SQUARE

(Vaudfilm)

Little change in the old neighborhood. Clientele here remains much the same year after year.

House wasn't sold out, with the screen feature "Good Bye Kiss" (FN).

Vaude section held five acts and entertained. Hama and Yama followed the news reels, sound and silent on slack wire. Woman did her wire work easily and gracefully. A nice opener. Frish and Sadler were No. 2, doing practically the same act they did in '23. Vet pair worked up their wedding travesty for the usual laughs. Burns and Wilson is also another long enduring act. Have deviated but little in their "Untrained Nurse" sketch. House seemed to enjoy it.

Carl McCullough had a spot made to order. Plus his old standbye, the department store demonstrator and sales girl imitation, he got over minus any difficulties. The Five Harmonicas closed and hit. No music ahead helped. *Mark.*

JEFFERSON

(Vaudfilm)

The ceiling of this theatre is a disgrace to the Keith circuit. It's peeling like a rash. Particularly odious when contrasted with Mr. Fox's elegant vaudfilm temple two blocks away.

Usual S. R. O. conditions Sunday night. One thing about pop amusements on the Sabbath evening. No matter how early the customer arrives he is too late for a good seat.

Clifford and Marion, constant delight, the outstanding turn. They have quite a lot of new material and have in many ways brushed up and enhanced the turn. Larry Rich and Cherie, muchly billed, felt the lack of the flip stuff manner and delivery indicated would be forthcoming. The "prolog" between the bandsman and the featured beauty preceding the band itself was pretty insipid.

Don Valerio and Miss Diaz opened smartly on the tight wire. Snappy, agile and sure of themselves, this pair is a neat turn all the way. Dorothy and Rosetta Ryan, the deucers, make nothing in particular seem like something important, tribute to their personalities. They might be picked for a progressive future if they keep the noodle in action.

Moore and Evans, former Moore and Freed turn, is not what it used to be by a long stone's throw. They did fairly.

House had "Gang War" (FBO) with sound synchronization and incidental dialog. *Land.*

BROADWAY

(Vaudfilm)

Early shows Sunday at the Broadway don't mean a thing. The four-show racket hasn't done its stuff, especially not on Sunday. Four Camerons, topliners, were out of this performance, too. They were there for the second show, and undoubtedly occasioned much juggling around since the line-up projects four full-stage acts on a six-act bill. Biz very slim.

Vaude section needed the Camerons and badly. Remainder of bill is given over to sight and sound features, with a few laughs. Paul Gordon, opening, provided a mild start with instrumentation and cycling, latter counting for better than former. Small talk needs considerable jacking up to amount. Boyce and Evans, male dancers, livened things up, especially on the eccentrics. "Under the Palms," musical tab, with some semblance of plot, had better throw the latter away and stick to the singing and dancing or call in a new librettist. Plot and talk is now an unwelcome padder. Act is offered by three men and four girls. One of the males does eccentric Dutch comedy and might be funny if he had anything with which to work. Gal singer also needs an orchestration to fit. Others are adequate, but the act needs organization before making the grade. They knew it here and didn't rap.

Sargent and Lewis, male twosome, were a highlight with harmony spaced by nifty gab. "Revue Creative," dance flash of five girls and two men, closed and outdistanced the earlier attempt. Act prefaces the dance stuff with a curtain displaying miniatures of famous personages of past era, a good introductory. Business is fast dancing and that gets over in a big way. "The Red Dance" (Fox) screen feature. *Edba.*

BILLS NEXT WEEK

(Continued from page 43)

L & F Berkoff Or
Billy Glason
WATERBURY
Palace
2d half (13-15)
E Costello Girls
Eva Mandell
Owen McGivney
W & J Mandell
The Wager
WORCESTER
Palace (9)
Leavitt & L Ent
(Two to fill)

Cabarets

NEW YORK

Casanova Club
Helen Kane
McCarthy Sis
Olive McClure
Morton Downey
J'n Carten-Waddell
Jerry Friedman Or
Chateau Madrid
Jack White
Lillian Gordon
Art Brown
Vaughn & Vestoff
Alice Boulden
Club Barney
Walter O'Keefe
Hale Byers Orch
Club Lido
Rosita & Ramon
Chic Endor
H Rosenthal Orch
Club Monterey
Vic Allen
Otto Walker
Jerry Osborne
Frankie Morris
Norma Maxine
Ray Kossar
June Clark Orch
Club Richman
Harry Richman
Frances Williams
Aaronson's C'm'd'rs
Hotel Ambassador
Yacht Club Boys
Van Der Zanden Or
Hotel Biltmore
Northway & Chiles
B Cummins Orch
Mirador
Roy Mack Rev
J & M Jennings
Bee Jackson
Evelyn Martin
Marguerite Howard
Arthur Gordoni
Shields & Young
Harold Leonard Or
New Frivolity
N T G Rev
Hotsy Totsy
Tom Timothy Bd
Oakland's Terrace
Will Oakland
Landau's Bd
Park Central Hotel
Cliff O'Rourke
The Carltons
Ruth Williams
Ben Pollack Orch
Parody
Joe Lewis
Pearl Eaton
Vee Carroll
Hanley Sis
Don & Jerie
June Dobbins
Kiddye Young
LaNevue Lambert
Martie Martelle
N T G Rev
Art Landry Orch
Rendezvous
Cl'yt'n J'ks'n & D
J Durante's Rev

CHICAGO

Alabam
Bernie Adler
Clarice Harris
Cecilita
Ollie Bugee
Kitty Cohan
Lilaluhi 3
Dottie Dale
Willie Tyler Bd
Beau Monde
Earl Rickard
Julia Gerity
Agnes Gilroy
Danny Edwards
Spike Hamilton Bd
Blackhawk
Coon-Sanders Bd
College Inn
Ben Blue
Ray Miller Bd
Blew Blowers
Golden Pumpkin
Johnnie Ryan
Cecil Lehman
Babe Sherman
Thelma Terry Bd
Granada
Guy Lombardo Bd
Green Mill
Roy Sedley
Suzanne France
De Carlos & Louise
Gray & White
Sol Wagner Bd
Lido
Tex Morrisey
Hank
Myrtle Lansing
Gladys Mitz
Kay Davidson
Joe Allen
Oriental Davis
Will Higgie
Dempey & Laveaux
Elizab'th O'Donnell
Flo Knight
Dorothy Dee
Inez Gamble
Palmer House
Ralph Williams Bd
Royale
Eddie Cox
Nellie Nelson
Madelon McKenzie
Gypsy Lenore
Ethel Boyer
Roy Eedley
12 Bolla G
Don Morgan Bd
Terrace Garden
Bobby Jackson
Leatrice Wood
Knox & Baker
Carolyn La Huez
Art Kassel Bd
Turkish Village
Al Gault
Jack Hamilton
Eileen Tanner
Margie Ryan
Freddie Janis Bd
Vanity Fair
Larry Brundage
Jane McAllister
Charlotte Van Dae
Helen Savage
Jean Antrim
Edna White
Mary Graham
Keith Beecher Bd

WASHINGTON

Astor
E Dougherty Orch
Carlton
Meyer Davis Orch
Chanetcler
Walter Kolk
Meyer Davis Orch
Club Madrillon
Betty Lee
J O'Donnell Orch
Pepper Pot
St'kl'd-B'mbr'st Or
Lotus
Irv Boernstein Or
Swanee
McWilliams Or
Nancy Loring
Venus
C Wright Orch
Wardman Park
Max Lowe Ent
Meyer Davis Orch

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CHICAGO

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Palace

This week witnesses the long-heralded headline appearance of Guy Lombardo and his Royal Canadians (band). It's of considerable local importance, as the boys really achieved stellar classification during the last year and a half at the Granada cafe. At present they outrank any other Chicago band in popularity.

Just before intermission, band was held for nine numbers and could have stayed longer. Catalog was selected mostly from pieces which have brought complimentary response during regular broadcasts over WBBM and the Columbia network. Individual honors went to Guy Lombardo, a natural talking leader, and his brother Carmen, who croons melodiously through a small megaphone. Band is a certain hit anywhere.

Following intermission was Natacha Nattova, assisted by three adagio male partners. She develops her routines into a tremendous finale wherein she is whirled in complete vertical revolutions by successive sets of male partners and eventually is used as a jumping rope by the boys. Act is presented colorfully and paced smartly. Buck and Bubbles, colored, next-to-closing, mopped up in their second encore.

First half was opened by Hayes, Marsh and Fay, song and dance revue. Routines are varied and idea of versatility is put across. Paul and Nino Ghezzi, hand-to-hand balancers, looked out of place in the deuce until they encored with a black bottom routine worked with the hands. Short, but a great finish. Miss Juliet clicked in third spot. Fourth was Ann Codee, giving all the laugh gravy to her sub-billed Frank Orth.

Princess Pat, trained lioness from Hollywood, closed. Good biz Sunday mat. *Bing.*

State-Lake

Scarcity of comedy slowed down the running of the first show Sunday noon. Early Sabbath attendance was few in number, but biz always climbs later in the day.

Billy and Elsa Newell were given the pre-shut spot and it was easy for the brother-sister team. Dave Bernie's band, just two weeks ago at the Palace, legitimately headlined. Two cuties, who sing and dance, fit, and the girls are not hard to look at.

Tabor and Greene, colored boys under cork, sing, dabble at the piano, spill dialog and even yodel. Okay. Nonette, singing violoniste, did all right, and Aileen Cooke, classy on appearance and personality, was No. 2. With brighter material this girl stands a chance to step out of the ranks. Her present stuff, character songs, is of no consequence. Openers were the Australian Waites, standard whip and boomerang manipulators, and on the other end were The Uessems, four men featuring hand and foot balancing and juggling. Neat. Mayo and Lynn and Olsen and St. John not caught at this performance. "Manhattan Cocktail" (Par) on screen. *Loop.*

Wednesday matinees have been temporarily discontinued by "Front Page" at the Erlanger and "Blossom Time" at the Studebaker.

"Coquette" opens Christmas night at the Selwyn instead of Dec. 24.

Covent, formerly Covent Garden, all sound Christmas week.

When the Diversey goes back to vaude next week it will have a stage band with three acts every Wednesday night. Mose Lee m. c.

Another nocturnal joy spot springing up on the south side. Raphael's cafe is the monicker, owned by J. Raphael Eddelstone. Two floor acts and a band.

Betty Samson has gone into the agency business on her own.

Sunday night performances of "Blossom Time" at the Studebaker have been discontinued.

Due to the booking of Sousa's Band at the Chicago theatre the Publix's "Oh Teacher" unit switched to the Oriental. From there the unit will proceed on the regular Chicago theatre route.

Stock company at the National is laying off every Friday night. Date is filled by the German Players from the north side.

Abe Gumbiner took over the Lincoln, 900-seat picture house, in Danville, Ill.

Herb Ellisburg, formerly in charge of publicity for B. & K.'s Norshore, has been promoted to exploitation director of Lubliner & Trinz neighborhood theatres.

Thorough shakeup of theatre managers and assistants in the B. and K. houses here last week.

Harry Lustgarden was transferred from management of the Harding to Tivoli; S. D. Soible is new manager of the Roosevelt, and A. L. Haynie, former manager, has departed; S. Goldfinger moved from Uptown to Harding; Richard L. Davis, Tivoli manager, departed.

Other transfers are W. B. Holden, ass't, from Oriental to Uptown; G. R. Tabor, ass't, from McVicker's to Roosevelt, and B. W. Feldman, Paradise treasurer, to ass't at McVicker's.

CLEVELAND

By GLENN C. PULLEN

Hanna—"Command to Love."
Ohio — "Vagabond King" (2d week).
Little—"The Unsophisticates."
Alhambra—Stock.
Play House—Rep.
Columbia—Mutual burlesque.
Stillman (wired)—"Singing Fool" (6th week).
Palace—"Scarlet Seas"-vaude.
Allen (wired)—"On Trial."
Hip (wired)—"Lonesome."
State—"Companionate Marriage"-unit.
Cameo (wired) — "Little Wild Cat."
105th—"Scarlet Lady"-vaude.

Harry Delf's latest play, "The Unsophisticates," is having a try-out at the Little this week, prior to its Broadway premiere. Play is a costume drama with early New England setting. Scheduled to open in New York in two weeks. Cast includes May Buskley, Anita Kerry, William Faversham, Jr., Nydia Westman.

"Follow Thru," new Schwab and Mandel musical comedy, to have premiere at Hanna Dec. 18. Will open on a Tuesday after two days of dress rehearsals.

Colonial now dark, after three weeks of "Her Unborn Child," the last two on half-rate pass tickets.

Bob and Gale Sherwood's band which recently closed a Keith tour at the Palace, New York, now playing indefinite engagement at the Music Box restaurant here. Band doubling this week in new Uptown theatre.

Lieut. Leslie Potter, Detroit censor, blew into town last week to give "Gods of Lightning" at the Little the once over. Though banned in Boston, a theatre manager plans to produce it in Detroit. Police censor said it would have to take plenty of shearing before he'd O. K. it.

Harry Dodge has resigned as sales manager of local U. A. exchange. Jimmy Abrose, formerly of Chicago U. A. office, succeeds him.

"Manhattan Mary" listed for the Hanna Christmas week; "Rosalie" for the Ohio.

L. B. Cool succeeds Harry Brown, who resigned as manager of the Colonial, Akron, O., to take charge of exploitation work for Keith houses in Trenton, N. J.

Stork, neighborhooder, has been sold by Herman Smith to Saks and Blusinsky, operating it under name of the Erie Amusement Company.

Isabel Cather, formerly with Ted Lewis, and Florence Barlow of the Barlow Family are featured dancers at the Rainbow Room, dance and dine spot.

Stillman is supplying individual make-up outfits for its femme customers who must cry over Jolson's "Singing Fool."

Three college shows are scheduled for the music hall of the Public Auditorium. Michigan's "Rainbow's End" is due Dec. 27; Princeton's "Zuider Zee," Dec. 26, and Yale's "White Wings," Dec. 21.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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INDIANAPOLIS

By EDWIN V. O'NEEL

English's—"Desert Song."
Circle—"Outcast."
Apollo—"Midnight Taxi."
Indiana—"Just Married."
Palace—"Awakening."
Mutual—Burlesque.

More children's films were asked by Indiana Indorsers of Photoplays.

Frank S. Stout, Bloomington, Ind., has bought the Eldridge and Bentum circus now in winter quarters at Circleville, O.

R. R. Bair, theatre owner, offered $500 reward for the slayers of Paul T. Pulliam, general manager of Bair neighborhood theatres, making a total reward of $850. Pulliam was slain in a holdup after he left the theatre office.

Mars Hill, Indianapolis suburb, now has its own neighborhood theatre, cost $25,000, and operated by Louis Cernat.

Valparaiso theatre at Valparaiso, Ind., reopened by E. E. Sailor, Hammond theatre operator. P. W. Goodson, Jr., son of P. W. Goodson, Sr., former owner, associated with Sailor.

MILWAUKEE

New Pabst—"Interference" (stock).
Empress—Stock burlesque.
Gayety—"Moulin Rouge Girls" (bur).
Garrick—German stock.
Alhambra — "Wedding March" (sound).
Majestic—"White Shadows" (2d week).
Garden—"Hometowners" (2d week).
Merrill—"Dry Martini."
Palace—Vaudfilm.
Riverside—Vaudfilm.
Strand—"Sunrise."
Wisconsin—"Fazil"-stage show.

Stage shows are back at the Wisconsin after a four weeks' absence. Bobby Jackson is m. c., and the Torney dancers have returned as stock chorus.

Police were called into the McCoy hotel when a male member of the Dixon Big Revue cast (Gayety) broke down the door of the room of two chorus girls in the same show. Man was not nabbed because the hotel refused to prosecute. He paid for a new door panel, however.

"Desert Song" is the first road show coming into the New Davidson, which opens Saturday. A last minute switch makes this the road show house again, reserving the Pabst for stock.

TORONTO

By GORDON SINCLAIR

Royal Alexandra—"The Silent House."
Princess—Grand opera.
Victoria—"Roses of Picardy" (Conway stock).
Empire—"Mary Rose" (Keppie stock).
Pantages—"Adoration"—vaude.
Tivoli—"Lilac Time" (3d week).
Uptown—"Fazil"—stage show.
Hippodrome—"Love Over Night"—vaude.
Loew's—"Varsity"—vaude.
Runnymede—"Street Angel"—vaude.

Ontario Motion Picture Bureau, government production unit, has secured a $100,000 appropriation for new shorts.

Plan afoot here to teach geography by films in public schools.

"Trial of Mary Dugan" hung up a two year record for dramas at the Royal Alexandra and is booked for a return in three weeks. First drama to play return in same season since "The Bat."

Shuberts yanked "Desert Song" out for week Dec. 24 with nothing to substitute and postponed "Good News" until March, although this musical was at Buffalo and the town is crying for musicals.

N. L. Nathanson, managing director Famous Players Canadian Corp., has instructed that cost of wiring Canadian houses, estimated at $20,000 each, shall be written off to depreciation the first year. That's $80,000 the shareholders won't get from Toronto in 1929.

Strong agitation for abolition of 10 per cent amusement tax here. Squawkers say war act now has no excuse.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Last half, "Trial of Mary Dugan."
Keith's—Vaudfilm.
Temple—Mutual's "Naughty Nifties."
Savoy—Tom Phillips Burleskers (stock), and films.
Strand — "Companionate Marriage," wired, stage band.
Empire—"The Foreign Legion," wired.
State—"The Awakening," wired.
Eckel—"The Fleet's In."
Syracuse—"Vaudfilm.
Brighton—Dark; to be wired.
Riviera—"Four Sons," wired.
Avon—Films.
Regent—Films.
Harvard—Films.
Palace—"Four Sons," silent.
Swan—"Street Angel," records over Hanaphone.
Rivoli—"King of Kings."

William Brown, former assistant manager at Keith's and then manager of the 105th Street, Cleveland and who more recently has been producing and managing vaude acts, has turned m. c. Brown has replaced George Mello as master of ceremonies at Syracuse.

Oliver Canton Players, at the Hippodrome, Oswego, N. Y., are playing at 20-40 cents and throwing in vaude for good measure.

Myrom Bloom will install Photophone (RCA) in the Quirk, Fulton. House now playing vaudfilm the last half, pictures alone for first half.

Photophone now installed in Leonard Garvey's Hartford theatre, New Hartford. First used to give "Street of Sin" a synthetic score.

Cinema Critics Club, local fan organization, now putting the finishing touches on its second amateur film production. "Touchdown," a three reeler. It will be shown shortly at the Empire.

With her husband, William D. Burden, on a new exploration jaunt to Labrador, Mrs. Katherine White Burden has entered the cast of "Holiday" at the Plymouth, New York, under the alias Barbara White.

Frank Sardino, operating the Syracuse, has stirred up the local Rialto by hanging up a banner in which he rates the "tonal qualities" of the various sound devices. Frank, with Photophone set, gives Vitaphone 65 per cent., Movietone 40 per cent., and Photophone 95 per cent.

Ralph Murphy, actor, director and playwright, and Harry J. Brown, director and supervisor of Ken Maynard westerns for First National, have formed a partnership to place a dramatic stock company in the Shuberts' Wieting here, opening March 18.

TOLEDO

By E. H. GOODING

Palace—"Up in Mabel's Room" (stock).
State (wired) — "Uncle Tom's Cabin."
Vita-Temple (wired)—"Caught in the Fog."
Pantheon (wired) — "Haunted House" (2d week).
Valentine—"Brotherly Love."
Princess—"Take Me Home."
Rivoli—"Vaudfilm."
Keith's—Vaudfilm."
Empire—"Burlesque (Mutual).

New 1,800-seat theatre will be built in the spring on the site of the Bijou, neighborhood house, swept last week by fire. Temporary repairs are being made to the old theatre to carry it through the winter.

Four indictments charging Edward F. Sharpless, president of the Marion, O., Photoplay Company, with running Sunday movies, were nolle prossed last week. Jury failed to convict Sharpless and all theatres in President Harding's home town have since been open on Sundays.

W. A. Thomas, Auburn, Ind., with a group of Defiance, O., business men, has bought a 25-acre island in the Maumee river, a mile east of here, for an amusement park development.

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A. H. WOODS' ADELPHI — MATS. WED. and SAT.
A. H. WOODS'
"The TRIAL OF MARY DUGAN"
By Bayard Veiller
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BALTIMORE

By BRAWBROOK

Auditorium—Dark.
Maryland — "Greenwich Village Follies."
Ford's—"The Bachelor Father."
New Garden—Vaudfilm.
Gayety—Jack Reid's "Record Breakers" (bur).

"Trial of Mary Dugan" completed a two weeks at the Maryland Saturday. Company, following current week at the Riveria, N. Y., goes to Philadelphia, to replace troupe now there which entrains for Chicago.

Baltimore is one-week stand, and stretching engagement to double that ruined the b. o. on holdover. House reported first week at $14,000 or better. Second was 'way under.

Another dramatic stock is announced for the Auditorium. House manager F. C. Schanberger, Jr., announces that Lester Bryant, in association with George Gatts, will open around the holidays with Edna Hibberd featured.

Standard Oil Company of New Jersey is broadcasting a series of band programs over WBAL in this city. "Esso Giants" is the title of the musical organization.

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MINNEAPOLIS

Metropolitan—Dark.
Shubert—"If I Was Rich" (Bainbridge stock).
Hennepin-Orpheum—Vaudfilm.
Pantages—Vaudfilm.
Palace—"Sweethearts Again" (McCall-Bridge musical tab).
Minnesota—"Outcast" (film), "Teeing Off," Publix unit.
State—"King of Kings" (film).
Lyric—"Avalanche" (film).
Strand—"The Toilers" (film).
Grand—"The Woman Disputed" (2d run) (film).

State ran ads in the sport sections of all local newspapers telling exclusively about one of the shorts on its program. Subject was the Fox Movietone news with sound shots of the recent Minnesota-Wisconsin football game.

Al Wilson is the new stage director of the McCall-Bridge Players (musical tab), at the Palace.

Vitaphone and Movietone start at Pantages next week. Fifth loop house to be wired.

DETROIT

By JACOB SMITH

Wilson—"Rosalie." Opening week of this new house being operated by Bert Whitney with K. & E. attractions. "Rosalie" remains two weeks. Players Club of New York presents all-star cast in "Beaux Stratagem" for five days. "Strange Interlude" opens Dec. 31.

Lafayette —"Straight Thru the Door." For two weeks starting Dec. 23, "Command to Love."

Cass—"Burlesque." Dec. 23 for two weeks, "Follow Thru."
Cadillac—"Sugar Babies."
Bonstelle—"The Ghost Train."
Orchestra Hall—La Argentina, one night.

Pictures

Fisher and Michigan—"Dream of Love."
Capitol —"Manhattan Cocktail," stage show.
Fox—"Riley the Cop."
United Artists—"Lonesome."
Temple—"Pitfalls of Passion."
State—"White Shadows."
Adams—"Singing Fool."
Little—"Marriage of the Bear."
Oriental—"Lone Wolf's Daughter."
Madison—"The Barker."

Funeral services for A. J. Kleist, former Pontiac exhibitor and president of the Michigan Exhibitors' Association, were held last Thursday with most of the association directors attending. Kleist came back from Florida to Pontiac with his wife to join friends on a hunting trip in northern Michigan. He arrived at Creighton and was directed to the camp. He lost the trail and three weeks later was found dead from exposure.

Kathryn Card, member of the Wright Players, Kalamazoo, Mich., was in a local hospital suffering from a fractured collar bone, the result of an auto accident.

Lieut. Lester Potter, with 10 assistants, raided a smoker at Dom Polski Hall and arrested two women for nude dancing who were convicted and fined $25 or 30 days. Smoker was given by the D. S. R. Post, Veterans of Foreign Wars and was attended by 1,000 men.

BOSTON

The Kouns Sisters and Jack Osterman on Keith Memorial bill this week, both call for starring in contracts. Usual fuss ensued about billing and electric lights. Compromise effected with Jack getting slightly the better break.

That Broadwayite who started the fad of wearing a red necktie four in hand, with swallow tails has had his influence felt in Beantown. Two were spotted at the opening of the Theatre Guild season at the Hollis.

Plymouth stock is giving first week's performance in country on "Trial of Mary Dugan" this week. Only 40 minutes from Boston and the show hasn't played here yet, although booked at the Wilbur earlier in season.

"Cafe de Dense" at Majestic for Christmas attraction. Warner Bros. and picture program may follow at this Shubert house.

Douglas Montgomery and Lily Cahill in town rehearsing with Theatre Guild for "Caprice," Sil-Vara comedy. Premiere at Hollis Dec. 17.

"Bossy" Gillis advertised as additional attraction for final week of "The Connecticut Yankee" at Majestic. Stunt between acts.

Benny Kabatznick broke two ribs in New York last week. Kabatznick owns art store here. A first-nighter who manages to have his name plugged in every musical and revue on an opening night. Parties for the players and all that.

LOUISVILLE

Brown—"Dracula" (Theatre Guild).
Gayety—"Girls of U. S. A." (Mutual).
Rialto—"Scarlet Seas," vaudfilm.
Loew's—"The Awakening," wired.
Mary Andedson—"Wings," wired.
Alamo — "Marriage by Contract," wired.
Majestic—"Lover Over Night" (film).
Strand—"Riley, the Cop," wired.

Col. Fred Levy and other purchasers of the Majestic theatre, will take the building over Jan. 1. Razing expected to start Jan. 2 to make room for office building.

Downtown theatre managers met with officials of the Louisville Times and Courier-Journal protesting against an advertising rate increase of five cents a line daily and 10 cents Sundays. Opinion to be delivered next week. Managers who protested were Harry Martin, Brown; David E. Dow, R-K-O; H. E. Long, Loew's; Fred J. Dolle, Fourth Avenue Amusement Co.

Walker's Pennsylvanians, southern orchestra, engaged to play at Inn Logola.

CHARLOTTE

By PAUL K. CAUTHEN

Carolina — "Submarine" (wired), vaude.
Broadway—"Singing Fool," return date.
Imperial—"Manhattan Cocktail."

Capitol theatre, dark for several weeks, opened for a week with "Road to Ruin." Grace Brown, who holds the lease, would not say definitely what her plans were for next year. House vacant since Smith-Robinson left after two weeks of dramatic stock, a losing proposition.

State Theatre Owners' Ass'n is making preparations for a fight against a luxury tax bill reported to be introduced at coming meeting of legislature.

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Orpheum

A bunch of the boys whooped it up at the Orph last week, with Eddie Nelson, held over, the Hickey Brothers and Harry Fox running wild with show-stopping hokum. Yvette Rugel, with Ernie Charles at the piano, doing a new rep, went big, and was the only turn to click on the bill without slapstick.

Lamont's Cockatoos opened, okay. The Neapolitan Four, vocal quartet, deucing with "The Road to Mandalay" to a Mussolini accent, and several other ancient numbers, amounted to very little as entertainment.

Norman Thomas Quintet, colored, a return after three weeks' absence, got by well, but the services of a hot jazz drummer were very conspicuous by his absence. Three weeks ago all the daily boys were panicked by this Ethiopian's mad antics with the drumsticks. Crowd was disappointed with a new sepia face at the drums.

Ed and Tom Hickey, hoking, stopped the show. Using a gag concerning "N. V. A. tickets," not so complimentary to that organization laid the Sunday night audience out in a paroxym.

Powers and Wallace, in "New York," dramatic bit in cutouts behind a scrim, just a bit too "deep dyed in the purple" drama for the Orph crowd. Despite some fine work it did not hit with the expected punch.

Eddie Nelson repeated his actions of the week before and grabbed plenty of laughs through the aid of performers in the audience. His act ran close to 40 minutes, and the crowd began to shift in their seats during Miss Rugel's first number. She got by big despite the late hour. Ernest Charles, her pianist, has a good voice, and a harmony bit done with Miss Rugel was well worth hearing.

Harry Fox and Bea Curtis yanked more giggles out of a laugh exhausted audience. Miss Curtis is a perfect straight for Fox's patter. Singing everything but "Bubbles," Fox took a goodly share of applause.

An afterpiece with Fox, the Hickeys and Nelson, topped off the show, and a newsreel and Topics completed. Show ran until 11.30 p. m. Sunday night.

Pantages

Pantages has gone operatic, with three of the five turns on the bill doing high c's and falsetto chirping, much to the disgust of anon-operatic audience.

The house, too, has gone newsreel bugs, featuring an International newsreel and a talking Pathe News. Pathe's scoop on Aimee McPherson's arrival in L. A. was billed in lights outside.

In the opening spot Elsa Stralia, English operatic star, flopped. A movie trailer before her act, aprising the audience how lucky they are to see this songbird at Pan prices, where the Limeys had to pay $10 to listen to her at Covent Garden, builds up a state of expectancy which the talent did not meet or satisfy. Her voice is fair and her rep well chosen, but nothing to go into tantrums about.

Ferris and Ellis, deucing, good. Wop comics, humor passable, and the female impersonator half of the turn a wow. Until he yanks the wig at the finale, a steal for a plump Italian operatic warbler, and his bit from "Il Trovatore," in which he hits the top note in the scale, immense.

"Flapper Freshies," six gals and a man, songs, dances and risque stories, just fair.

Fourth place, Hickman Brothers died in their boots. Using ancient "Dr. Dippy's Sanitarium" type of material, gags of the typical old music hall day, and large false lips on the blackface comic, the thud of their fall was hardly audible above the whisperings of a disappointed audience.

Closing Modena's Art Flashes, two dancers, Monya and Dan, even break. Monya and Dan, beautifully costumed, were well received, and their dancing a relief after the preceding two acts. Three men and three women, singers, were fair.

"Man, Woman and Wife" on screen.

Harold Lloyd has signed contract for use of the sound stages at Metropolitan studio for recording dialog of his present comedy. The agreement is for three months.

Kit Guard, screen comic, signed by Educational to make two-reelers, some with dialog.

Wallace Fox, directing for F. B. O., will return to the Edwin Carewe productions, where he will act as production manager during the making of "Evangeline," starring Dolores Del Rio for U. A. release. Fox is a brother of Carewe and has been acting as his production manager for a number of years.

Writers' Club put on a series of plays this week. Feature sketch was "Spoils of Lust," staged by A. Leslie Pearce. Appearing in it Raymond Hatton and Carmel Meyers.

Scott Darling, scenarist, to write an untitled mystery story for Fox.

After closed for several weeks, Stern Brothers have resumed production, beginning with a new "Newlyweds" series of two-reel comedies. Jack Egan and Harriette Mathews will play the title parts, with Francis Corby directing.

Norman Kerry engaged by Columbia for "Trial Marriage."

Cinemaphone Productions will make a series of one-reel sound featurettes called "Babes in Hollywood"

Kitty Warfield, stage actress, will play in the first three, directed by Grace Elliott.

Egyptian, a West Coast house, is the first Hollywood second-run theatre to be wired. It will present its first sound program Dec. 13. Warner Brothers and Grauman's Chinese, both first runs, are the other wired houses in Hollywood.

Louis Marlowe, assistant director at Warner Brothers' studio, brother of June Marlowe, is seriously ill at his Beverly Hills, Cal., home with pneumonia.

Virginia Bruce, Corliss Palmer, William Beaudine and John Lancaster are new film colony victims of the flu epidemic in Los Angeles.

Tom Moore, screen actor, will tour Keith's in Ethel Sutherland's sketch, "The Comeback."

Milton Bren, former assistant to Paul Bern at Pathe studios, has joined Al Rosen, artists' representative, as associate.

After a three-week try the La Salle Players, stock, closed at the La Salle, Belvedere Gardens. Wade-Ranfroe Players, at Southgate, moved to the La Salle.

Bill Holman, screen actor, paired with Albert Gautier, were beaten in the semi-finals of the national doubles squash handball championships held at the Hollywood Athletic Club. Dan Jones and Kent Redwine defeated them, 21—17, 16—21, 21—15.

C. O. Schultz, press agent, filed claim with the State Labor Commission against C. H. Alton, producer of the Big Otto Show, for $480 back salary. Schultz was ordered by Deputy Labor Commissioner Lowy to institute criminal action against Alton, who has ignored all Schultz' efforts to collect.

Capt. John Loder has been loaned by Paramount to Herbert Wilcox for "The Fog," which Marshall Neilan will direct at Metropolitan studios.

Production on "Through Different Eyes" at the Fox lot has been held up for 10 days as John G. Blystone, director, has been called back for additional scenes for "Captain Lash." The interruption of Blystone's current picture was caused by Fox's necessity to meet the release date on "Captain Lash."

Complete cast of "So This Is London," Henry Duffy's production opening at the El Capitan Dec. 16, includes Edmund Breese, Lawrence Grant, Alden Gay, Clarissa Selwynne, Frederick Howard, Leah Winslow, William Macauley and J. Raymond Brown.

Lionel Atwill will make a two-reeler of "The Knife," by Henry Arthur Jones, for Fox.

William Street, of the New York legit production firm of Bruce and Street, arrived in Los Angeles and plans to stage "The Command Performance" with Ian Keith starring, here. He is now looking for a theatre for the production.

Thomas R. Mills, actor-producer, is organizing a stock which will open at the Glendale Playhouse, Dec. 23, with "Easy Come, Easy Go."

Jean Hersholt, screen actor, is laid up with a sprained ankle and cold.

Peggy Doner, wife of Ted Doner, operated upon at Benedict Hospital, Hollywood, is seriously ill.

Program of one-act plays to be presented by the Writers' Club Dec. 12-13 will include: "Breaking of the Calm," with Aileen Pringle, Robert Edeson, Lee Shumway, Maurice Murphy and Mack J. McConnell; "Spoils of Lust," with Carmel Myers and Raymond Hatton; "The Duchess Says Her Prayers," with Jane Winton, Henry Kolker and Cecil Bruner; "Post Mortem," with Virginia Valli, Monte Collins, Jr., Vernon Dent and Allan Lane.

West Coast Theatres announced the following changes in managers of the Los Angeles Division: G. H. Christoffers transferred from the Strand, Pasadena, to the Westlake theatre, L. A.; F. J. Menneiley succeeds him at the Pasadena house. Fred Rapport was appointed manager of the Florence theatre, Pasadena.

Frank Founce purchased Estrella film house from E. Castellano, Jr.

Lawrence Cohen, owner of Rialto, has bought the York and Eagle Rock theatres from J. & N. Sugar.

K. H. White and R. W. Morris have purchased the Riverside, Los Angeles, from S. Warrick.

Eddie Cline will be retained by Universal to direct the next Denny picture, untitled.

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Split between Publix and West Coast help to the local dailies. When four de luxe houses on Market street were operated by W. C., all newspaper advertising was boxed, with space considerably curtailed. Now Loew's Warfield advertises by itself and the three Publix houses only box their ads when taking reduced space. Opening week of the new policy saw considerable extra space used by both circuits, with Publix the heaviest.

With the separation of West Coast Theatres and Publix, the Loew's Warfield (West Coast-Loew) has resumed publication of its weekly house organ, the Warfield Newsette. Rufus Blair is editing it.

Ray "Bob" Raymond, for a long time associated with Radio KLX as "Brother Bob," in charge of the Frolic hour, has transferred to Radio KTAB.

Hugo Strickland transferred from Salt Lake City office of Tiffany-Stahl to San Francisco, succeeding Bert Lentz.

Clare Foley, secretary of the Film Board of Trade here, has gone to Arrowhead Hot Springs for several weeks to recuperate from a recent nervous breakdown.

Probably the only dinner-dance-legit show combination in the country New Year's Eve will be at Sid Goldtree's Green Street here. Goldtree is announcing an eight-course dinner, dancing from 7 to 9:30, regular performance of "Easy for Zee Zee," and light refreshments after the show at a single price of admission. Tariff will be $3.50 with capacity about 400.

John Hicks, Paramount, Australia, arrived here last week. Another was Dornfield, magician.

Theatre Organists' Club elected officers as follows: President, Chas. "Doc" Wilson, Warfield; vice-president, Peggy Rossini, Imperial; secretary, Ed Moore; treasurer, Philip Schinham; directors, Glen Goff, George Nyklicek, Ruth Hoyt Sears, Gertrude Munter and Henry Harcke.

Sam Jacobson is retiring from the North Beach Theatres Corporation to go to the Jay Street (formerly Goddard), Sacramento. Policy will be vaude and road shows. Jacobson was manager of the Washington here.

For the second time in two seasons, Eddie Harkness and orchestra have been requisitioned from Taits-at-the-Beach cafe to provide the musical entertainment at the Examiner annual Xmas cabaret, to be staged in the Palace hotel Dec. 13.

Joe Frazer, for the past few months manager of the St. Francis, has been promoted by Publix to purchasing agent for the Pacific Coast division. Nick Lucas goes from the St. Francis to the California as treasurer. Tom Lancour is acting manager at the St. Francis.

PROVIDENCE

Opera House — Festival of Grand Opera (2d week).
Modern — Stock, "Marriage—And How!"
Loew's State — "The Awakening" (sound).
Victory—"Melody of Love" (sound).
Empire—"Ginger Girls," burlesque.
Albee—Vaudfilm.
Fays—"The Whip," vaudfilm.
Majestic—"The Terror" (sound).
Capitol—"Nameless Man" (2d run films).
Rialto—"Stand and Deliver" (2d runs).
Strand — "Manhattan Cocktail" (sound).

Arcadia pulled off a new stunt in a battle of music last week. Instead of two bands the management hired four hot teams to do the honors. Business was brisk and the scheme went over.

Albee theatre pulled out its regular show Tuesday night to make way for the Boston Symphony orchestra, 108 musicians. Serge Koussevitzky directed before a capacity house.

Hymie Jacobson and Mae Simon, Yiddish stars, appeared at the Carlton last week to good business in "Decent Girls," musical comedy. Yiddish troupe has made several lucrative visits lately.

Uptown theatre, suburban film house, is drawing with a revival of the old-time amateur night.

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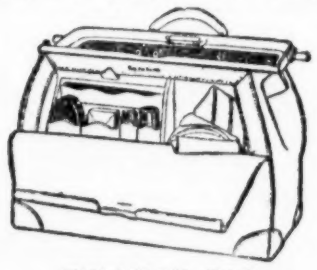

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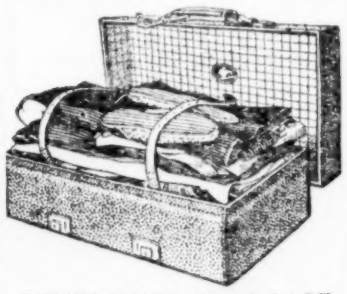

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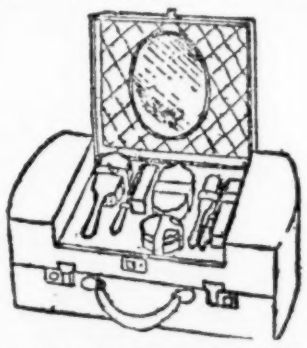

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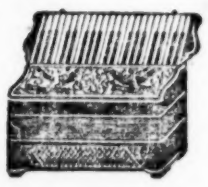

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By HARDIE MEAKIN

Belasco (Shubert)—Cook musical stock, "Wildflower."
National (Erlanger-Rapley)—"Jim the Penman"; next, "Beaux' Stratagem"; Dec. 23, "Strange Interlude."
Poli's (Shubert)—Thurston.
President—Hill's indoor circus (2d week).
Gayety—Stock burlesque.
Strand—Mutual burlesque.

Pictures

Columbia—"Someone to Love."
Earle—"Revenge."
Fox—"Riley the Cop."
Metropolitan—"Uncle Tom's Cabin" (2d week).
Palace—"Dream of Love."

Harry Greenman, who has been managing the Fox, left for St. Louis Monday to open the new Fox house there. Greenman was with Loew in that city prior to coming here. David Idzal, of the Fox, Philadelphia, adds the Washington Fox house to his duties. C. F. Winchester, former doorman at the Fox, now becomes house manager.

Nelson Bell's "Behind the Screen" column is to go back in the Post twice weekly. This followed a loud squawk from the local picture houses. It also marks the passing of the time honored "readers" that have busted in the Post twice weekly.

Star is going in for a series of speial feature stories on the picture houses. Next will be on newsreel camera men.

OAKLAND, CAL.

By WOOD SOANES

Mabel Riegelman, at one time one of the popular light opera stars in the west, and now the wife of M. L. Samuels, San Francisco attorney, was severely burned during a fire in her home last week. She is recovering.

"Clutching Claw" is at the Fulton, replacing "Trial of Mary Dugan" after a two weeks' run. This will be followed by "Love 'Em and Leave 'Em," bringing the season of Grace Valentine, lead, to a close.

No new leading woman selected by George Ebey. "Two Girls Wanted" and "Pigs" will have Marion Sterly, ingenue, as leading lady.

Molnar's "The Swan" was given its first East Bay production at the Berkeley Playhouse by the Everett Glass art group. At the California, in Berkeley, the College Women's Club is producing "The Cradle Song" with an amateur cast.

Harry Kirby started his musical comedy season at the remodeled Franklin theatre Thanksgiving Day. He is doing two performances a night and no matinees.

John Ivancovich, known here as John Ivan, resigned from the Fulton cast to join Margaret Anglin in "The Great Lady Dedlock" in New York.

Rumors around this area are that Pantages has arranged for a house in the general neighborhood of the new West Coast Oakland and the Dufwin, and that William Fox is negotiating for the purchase of the Ackerman and Harris vaudeville circuit. No verification.

J. Raymond Northcut is an actor who makes a specialty of playing dumb detectives. Otherwise he lives at home quietly with his mother and tinkers with his automobile.

And so it was something of a shock to Northcut the other evening to answer a ring at his front door and be brushed aside by a derby-hatted gentleman with square toes and a police badge announcing that he had come to search the house for a still.

Not only had he come, but he had brought a platoon of police, who proceeded to tear the Northcut manse apart from cellar to garret. When all the shouting was over it was discovered that the tip on a bootlegging establishment was for another address.

Harry Kirby's musical comedy company at the Franklin lasted only three days.

When he applied for a permit to open the theatre it was denied on the ground that it needed vast expenditures to be converted into a Class A structure. Kirby got a special permit from the fire chief, but it lasted only three days, when the building and electrical chiefs made their stand.

Grace Valentine finishes at the Fulton with "Love 'Em and Leave 'Em." She returns to Hollywood for talking pictures. Marion Sterly, the ingenue, will do "Wanted," "Two Girls Wanted" and "Pigs" before a new leading woman arrives.

John Ivancovich of the Fulton Players was given a farewell party by actors from the Duffy and Ebey companies, with Robert Warwick, on the Orpheum circuit at the moment, m. c. Ivancovich leaves for New York to start rehearsals with Margaret Anglin in "The Great Lady Dedlock," due for production Christmas week.

"The Wooden Kimono," at the Dufwin, is to be held on for a five weeks' run, although business is not so forte. It is to be followed by "The Shannons of Broadway," with Lucile Webster Gleason in her original role.

Rumors here are that the new Oakland West Coast, may be taken over by Publix.

BROOKLYN, N. Y.

By JO ABRAMSON

Majestic—"The Royal Family."
Werba's Brooklyn—American Opera Co.
Werba's Flatbush—"The Scarlet Woman."
Werba's Jamaica—"The Show Off."
Boulevard—"This Queen of Sheba."
Shubert Brooklyn—Dr. Shaffer on Sex Mysteries.
Fox—"Napoleon's Barber," stage show.
Paramount—"Three Week Ends," stage show.
Albee—Vaudfilm.
Strand—"Lilac Time."
Loew's Met—Vaudfilm.
Orpheum—Vaudfilm.
Rivera—"Ladies of the Evening" (stock).
Momart—"Q Ships."
St. George Playhouse—Pictures.
Star—"Best Show in Town—She" (bur).
Gayety—"Radium Queens" (bur).
Empire—"Parisian Flappers" (bur).
Casino—"Gaieties of 1928" (stock bur).

Werba's Brooklyn dropping legit this week and offering American Opera Company with top of $3. House may be dark next week opening for Christmas with Jed Harris' new show "Children of Darkness," Ina Claire and Louis Calhern in leading roles.

Old Bijou, which the Loew people held on to for many years, has been sold to the National Real Estate Corp. by the Louis Wechler estate. A 30-story office building in view.

Two new attractions trying out here this week. Pauline Frederick in "The Scarlet Woman," at the Flatbush, and "This Queen of Sheba," here last week and now at the Boulevard, rated not so good by local drama razers.

"Coquette," due at Werba's Flatbush, and "One Way Street," new, slated for the Boulevard next week. The Shuberts expect to bring in "Well! Well! Well!", musical, at the Majestic.

For the first time in years, police have established a deadline for criminals in the downtown section in the heart of the shopping area.

LETTERS

When Sending for Mail to VARIETY, address Mail Clerk.

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RUBINOFF

"VARIETY"

"Victor Herbert Memories,' directed by Dave Rubinoff, guest conductor of the pit orchestra, was a happy choice. Paramount overtures have been pretty perfunctory, and this type of semi-classical medley is calculated to resuscitate this neglected feature of the house." *Land.*

Held Over 3rd Consecutive Week at the Paramount New York

"BILLBOARD"

"Dave Rubinoff, violin virtuoso, had the house at his feet with his masterful handling of the violin." *J. E. P.*

"ZIT'S"

"Dave Rubinoff, guest conductor, is the loud noise at the Paramount this week, and, for the first time in more than a month, the overture really is an overture. Rubinoff makes whoopee with his baton and bats the number over to a big hand."

"VARIETY"

"David Rubinoff, featured in 'Stars,' easily merits the rating. Rubinoff is a violin soloist with a specialty that hits for the strongest returns on every count. An additional credit is that this boy, once he scores, stays that way solid for the rest of his appearance on the stage."

Mori.

"ZIT'S"

"Dave Rubinoff, after a week in Brooklyn, comes back to the New York Paramount for a second time as guest conductor. He contributes a violin solo that goes over strongly and, altogether, he makes them realize that the house really has an orchestra, which has not always been apparent of late."

Direction: WILLIAM MORRIS

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